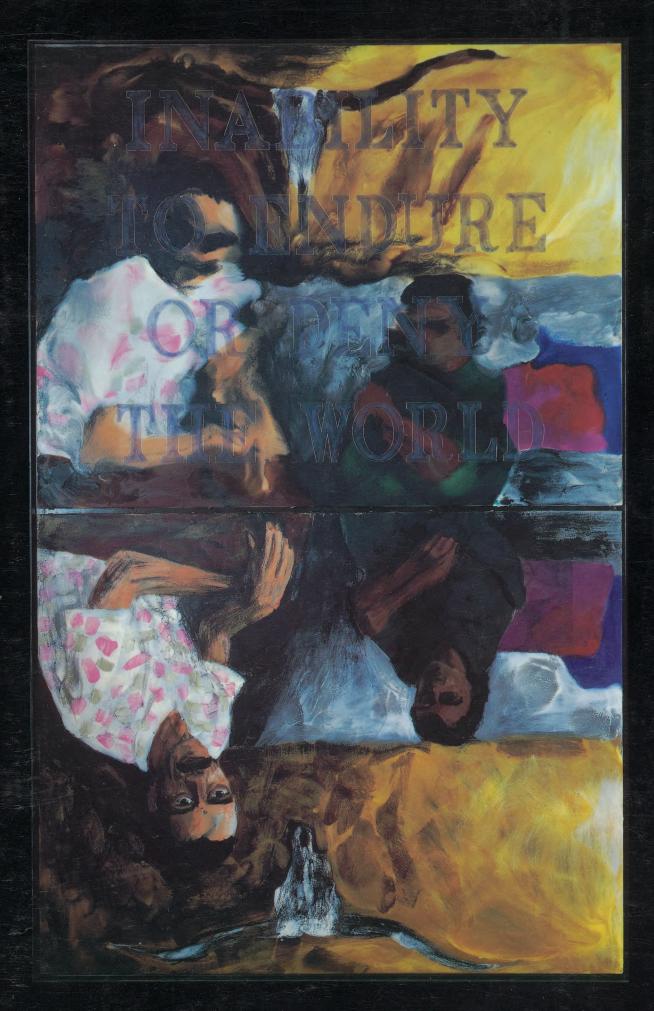
R O B E R T M O R R I S





INABILITY TO ENDURE OR DENY THE WORLD



INABILITY TO ENDURE OR DENY THE WORLD

REPRESENTATION AND TEXT IN THE WORK OF ROBERT MORRIS

Terrie Sultan

With an introduction by Barbara Rose

Edited by Christopher C. French

The Corcoran Gallery of Art Washington, D.C.

Contents

This book has been published in conjunction with the exhibition *Inability to Endure or Deny the World: Representation and Text in the Work of Robert Morris,* organized by the Corcoran Gallery of Art, and serves as the catalogue for the exhibition.

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Cover: *Inability to Endure or Deny the World*, 1989 Encaustic on aluminum panel 95³/₁₆ × 59¹⁵/₁₆ (241.8 × 152.3 cm) Courtesy of Leo Castelli Gallery, New York

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Frontispiece: Investigations ("Something that we know when no one asks us but no longer know when we are supposed to give an account of it, is something we need to remind ourselves of."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm)

Courtesy of Leo Castelli Gallery, New York

Preface and Acknowledgements



figure 1. Robert Morris, c. 1933

In 1969 the Corcoran Gallery of Art became the first American museum to organize a solo exhibition of the work of Robert Morris. Twenty-one years later, we are pleased to have the opportunity to present this exhibition, which explores an essential aspect of this seminal artist's diverse career. The paradoxical, often problematical relationship between pictorial and verbal information has preoccupied Morris for nearly thirty years; while he is perhaps best known as one of America's premiere minimalist sculptors, he has also investigated a wide range of two dimensional expression. Morris began his career as a painter, and it is fitting and logical that at some point he would return to an investigation of this medium. We hope that this exhibition will contribute significantly toward a new understanding and appreciation of the work of this singular artist.

The development of this exhibition has been made possible through the support and assistance of many individuals and institutions. I would especially like to express my appreciation to the Elizabeth Firestone Graham Foundation, Albuquerque; Leo Castelli Gallery, New York; and Sonnabend Gallery, New York, for their generous support of the research, development, and production of the catalogue. I would also like to thank the Women's Committee of the Corcoran Gallery of Art for generously providing funds in support of the exhibition.

Many important works in this exhibition were made available through the generous cooperation of The Eli Broad Foundation, Santa Monica; Mr. Leo Castelli, New York; the Museum of Modern Art, New York; and Vinalhaven Press, New York. The staffs at Leo Castelli and Sonnabend Galleries fur-

nished valuable assistance with locating research materials, and facilitated many aspects of the loans of Morris's work. Nancy Spector, assistant curator for research, and Jenny Blessing, curatorial assistant of the Solomon R. Guggenheim Museum, provided a wealth of biographical detail and background documentation.

Barbara Rose has contributed an incisive introductory essay which sets the stage for Morris's new body of paintings. Christopher C. French, catalogue editor and publication manager, honed many difficult ideas, cogently arranging them within the structure of Alex Castro's elegant catalogue design. Many staff members of the Corcoran Gallery worked hard to help bring this project to fruition. William Bodine, assistant director for curatorial affairs, organized and coordinated the many essential administrative details. Exhibition coordinator Dena Andre not only accomplished the logistics of loan agreements and registration liaison, she also compiled the extensive exhibition chronology and bibliography. Victoria Larson was my able research assistant; Cindy Rom and Julie Solz of the registrar's department dealt with the logistics of crating, shipping, and insurance, while Ken Ashton carefully and considerately framed more than twenty works on paper. Clyde Paton and Jon Mason helped achieve the Corcoran's handsome installation.

Finally, I would like to extend a special debt of gratitude to Robert Morris. I am most appreciative for his active engagement in all aspects of the organizational process of this exhibition; it has been a great pleasure to work with him.

Terrie Sultan
Curator of Contemporary Art

THE ODYSSEY OF ROBERT MORRIS

Barbara Rose

And how will he know again in the future what remembering feels like?

Ludwig Wittgenstein, Philosophical Investigations¹

Escape may be checked by water and land, but the air and the sky are free.

Daedalus's advice to Icarus²

In 1959, Robert Morris showed large abstract oil paintings at the Dilexi Gallery in San Francisco. The exhibition by the twenty-eight year old Korean war veteran was hailed by *Art News* as the "strongest show of the season by a younger San Franciscan" (fig. 2). Shortly after the review appeared, Morris stopped painting. Twenty-four years later, in Italy, he began painting again. The obvious questions are why did he stop? And why did he begin again?

The works Morris exhibited in San Francisco, which are among the early oil paintings in this exhibition (fig. 3), could be described as "action paintings," although an explicit structure of interwoven brushstrokes and flame-like swirls-an image found throughout Morris's two-dimensional oeuvre-distinguishes them in look and technique from Jackson Pollock's splash and splatter style. Unquestionably, these monumental black, white, and grey paintings are influenced by Pollock; however, their reference is not to the "drip" paintings that brought Pollock fame, but to the dramatic black and white paintings containing "veiled" images and the heavily impastoed works done at the very end of his life as Pollock grappled with the problem of remaining an abstract artist and resisting the reapppearance of the monstrous nightmare images that haunted him.

Morris was not the only artist to abandon painting when confronted with Pollock's achievement; many minimal artists were also defectors from painting. Pollock's radical At the Dilexi, a small, comparatively new gallery dedicated to bringing an infusion of New York vitality into this city, Robert Morris showed large energetic abstractions. These big paintings, in dark colors, are built up in short, thick strokes with a wide brush, while drier frayed strokes interweave across the surface. The surface thus presents endless variations, through many layers, perspectives and depths. While there was some attempt to pull the works together with strong white or dark themes coursing through, they are generally open, flat, composed according to the shifting, Oriental perspective. Thus the energy is equalized across the surface, not gathered into focuses of intensity. This was the strongest show of the season by a younger San Franciscan in a mode reconciling the leveled-out calligraphy of the East with the taste for emphatic contrast of the West.

figure 2. Review, Robert Morris exhibition, Dilexi Gallery, San Francisco, 1959. Art News, February 1960.



figure 3. *Untitled #7*, 1956–60 Black oil on buff paper 46³/₄ × 63¹/₂ (118.8 × 161.3 cm) Collection of the artist

¹ Ludwig Wittgenstein, *Philosophical Investigations* (Chicago: University of Chicago).

 $^{^{\}rm 2}$ Edith Hamilton, Mythology (New York: Little Brown & Co.).

technical innovations—painting on the ground on raw canvas, dripping or pouring commercial pigments from the can, eliminating the hand—convinced artists of the sixties that no further progress could be made with paint on canvas. Their response was to work with literal space, color, and form. The crisis created by Pollock's art was not unlike the effect Picasso's works had on Pollock's generation. For them, Picasso was the reigning master, the father who had to be challenged; now Pollock defined the limits of painting for Americans of Morris's generation.

In the 1960s the "death of painting" gave birth to theatrical forms and three-dimensional works that literalized elements in Pollock's art (fig. 4). Clearly, Morris's early paintings are indebted to Pollock; yet we can identify in them, if not a new style, then an individual sensibility: dark, moody, drawn to chiaroscuro rather than color contrasts, and to "non-hierarchical" compositions spreading activity evenly across the surface rather than separating figure from ground, as in traditional painting. The latter was a characteristic of the most advanced abstract painting when Morris put down his brushes and rolled up his canvases, which like Pollock's had been painted on the floor. When, over two decades later, he felt equipped to deal with the challenge of Pollock's alteration of the rules of painting, it was as a figurative rather than as an abstract artist. This was probably as big a surprise to the artist as it was to his public.

Morris's concern with the dimension of art sacrificed by abstraction was first expressed in the 1963 theater event 21.3, in which he read a text from Erwin Panofsky's Studies in Iconology concerning the three levels of significance in a work of art: subject matter, content, and form. Traditionally, each level had been treated and analyzed separately; Morris was determined to synthesize them, but not as abstract art had condensed the three into one, putting the entire burden of meaning on form. This attack on formalism as too limited an approach to convey a total emotional and intellectual content began early in his career.

There was precedent for Morris's nascent feeling that abstraction could not adequately express humanistic content, universal themes, or extreme states of emotion. Abstraction was the perfect vehicle for transcendental idealism; however, there were a number of American artists, including Pollock and de Kooning, who agreed with the merit



of Picasso's statement that abstract art was only painting, but where was the drama? This impulse to dramatize is evident in the works of the New York School; in Morris's case it led to his art becoming literally theatrical. For if the artist was literally "in" the work, as Pollock claimed to be, the step to identifying work with self was a logical step to take.

I stress the word logic, because in retrospect one may see a logic in Morris's long odyssey, which began in 1959 when he abandoned painting, and lasted until 1983. One way to understand his nomadic meanderings of twenty-four unanchored years is as a penitential voyage, undertaken as a result of a distant curse of the gods that the traveler himself does not undertand. Like the Odyssey, the passage through the labyrinth is another heroic test. Built by the architect Daedalus, the labyrinth is inhabited, like the seas Odysseus must cross, by a monster. Imprisoned with his son Icarus in the labyrinth he has designed with no exit, crafty Daedalus makes wax wings for himself and his son. The myth of winged man that has haunted the human imagination, causing Leonardo to imagine a flying machine, is about the relationship of fathers and sons; both myths are preeminently about escape from an impossible snare. These myths of crime and punishment are relevant to Morris's work, which bewildered critics because it did not follow a path of stylistic evolution, but conformed instead to the journey of the hero, who, cursed

figure 4. Robert Morris and Carolee Schneemann performing in Morris's Site, May 1965. Photo: © Peter Moore, 1965.

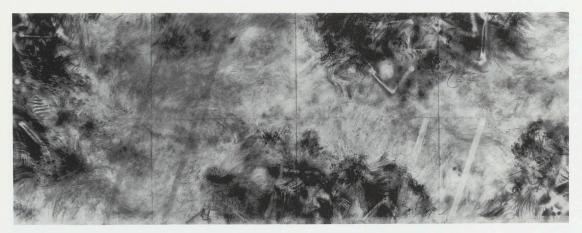


figure 5. *Untitled (Firestorm* Series), 1982
Ink, charcoal, graphite, and black pigment on paper 76 × 192 (193 × 487.7 cm)
Collection of The Museum of Modern Art, New York
Gift of Mr. and Mrs. S. I. Newhouse, Jr.

by the gods, seeks salvation in miraculous escape. In Daedalus's case, the parallel is precise: imprisoned by his own invention, he creates an artificial (i.e. artistic) means of escape.

Morris had drawn throughout his life; throughout the sixties and seventies, he continued to make drawings related to his sculptures and performance pieces which included diagrammatic representations. Thus, for a "happening" that Morris assigned to students when he taught at the University of Puerto Rico in Mayaqüez in 1969, he drew plans for various campus events. Night Milling (fig. 16) resembles choreographic notation and carries instructions for crowds, who were to converge in pre-set configurations, to be led by two students, each carrying a double torch made of burlap-soaked kerosene. Not surprisingly, the idea of order soon gave way to a riot, with out of control participants rocking Morris's car with menacing gestures. In the past decade, the desire to test reality by bringing life and art into ever closer juxtaposition, until the limits of life put the artist or sometimes his pubic at risk, occupied Morris.

Morris's concern with nuclear catastrophe and with the horrors of war are long standing. The apocalyptic theme is announced in the swirling, tumultuous images in the sculptured reliefs of crushed and mangled body parts that evolved into frames for Morris's first paintings of the 1980s. Apocalyptic themes dominate the series of large-scale graphite drawings of the *Firestorm* (fig. 5), which dealt with nuclear destruction, and the *Hypnerotomachia* (the dream of love and strife), in which Morris represented the human figure for the first time. Not surprisingly, given Morris's life-long interest in

Leonardo, the catastrophic image of the nuclear firestorm evolved from a drawing done after Leonardo's deluge, in which we recognize the characteristic swirling tempest-conflagration image first seen in his early painting.

Morris's impulse is to battle any authority, to search constantly for new forms, to survive, miraculously reincarnated from the ashes of his often kamikazi-like stunts. He specializes in Houdini-like escapes from a variety of cul-de-sacs, which make sense only if they are understood as an odyssey. Indeed, one of Morris's most implausible escapes has been from his own talent. Seen as such, the adventure of the exiled, rootless, and restless wanderer conforms more closely to a Jungian quest for self-knowledge than to any stylistic evolution. Illuminating in this connection is Small Ash Tree (fig. 6), an ironic drawing for a fantasy project done in 1972, when Morris was occupied with earthworks and ecological pieces. It depicts a fragile uprooted ash tree, a likely surrogate for the pale, prematurely grey artist. Below this strange image is a hand-written text describing a desperate pointless journey worthy of the most bewildered trapped Beckett character. Crossing and criss-crossing the same graphite and grease path on his knees, the anonymous narrator drags the ash sapling along, finally leaving it abandoned, leaning against a wall. The last sentence sums up the artist's plight: "Ash's desire for roots is counterbalanced by his mania for travelling."

While the lapidary style of Morris's terse, condensed writings is the product of a logical and consciously analytic mind, the consistently problematic approach of his art projects the contradictory impression of a turbu-

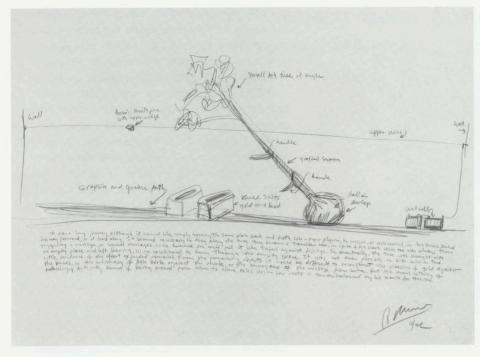


figure 6. **Small Ash Tree**, 1972 Graphite on paper $21^{15}/_{16} \times 29^{3}/_{4}$ (55.7 \times 75.6 cm) Collection of the artist lent romantic temperament in the process of continual and unpredictable metamorphosis. These periodic metamorphoses were necessary to an ambition so grandiose it lead the artist, like the heroes of myth, to confront the four elements-earth, air, water, and fireand use them as images or materials. Only the last, however, represented a genuine life or death experience that left him mentally and physically marked by a memory forever lost to consciousness. Nearly burned to death as an infant, the artist, when he began to try to remember the past (which put him at odds with the dominant aesthetic of presentness) produced infernal images. These images, transferred to events of historical memory in Morris's drawings and paintings from the 1980s, projected personal tragedy into a universal message. After one of his periodic crises of self-doubt, during which he had stopped working temporarily and destroyed the works he had created for a planned exhibition, Morris began making large-scale drawings in graphite, a medium he had frequently used. These drawings, however, were different: they were as big and as painterly as paintings, and for the first time in Morris's career they included representations of the human figure.

During the late 1960s and early 1970s Morris made a number of drawings of labyrinths; several resulted in the construction of temporary labyrinths, such as the 1974 installation Philadelphia Labyrinth. The drawing of the labyrinth as a self-contained prison appears frequently in Morris's oeuvre (fig. 7); in 1982, a year before he returned to painting, he began construction of the first permanent labyrinth on the grounds of the Villa Celle outside of Florence. The image of this triangular work (as well as the temporary installations of circular and square labyrinths that preceded it) are incorporated in Morris's latest drawings, combined with photographs of the artist's minimalist works and performance pieces, familiar art historical images ranging from the Parthenon pediment to ominous images from Goya's last paintings, and figures from public history that include Ethel and Julius Rosenberg, Jackson Pollock, and the pop singer Madonna. Propositions from Ludwig Wittgenstein's Philosophical Investigations and media events are associated with charged images from the artist's life. Such heterogeneous juxtapositions resonate with multiple meanings, undermining any sense of fixed truth as severely as the absence of a horizon line creates the disorienting sensation of a no-man's land. Personal symbolism abounds; a diagrammatic sign for the labyrinth, vaguely visible through the sooty surface of Morris's drawing, becomes a palimpsest from the artist's past that redefines the assembled images of recent and past history as the echo chamber of memory.

The Investigations drawings (fig. 8) emphasize the simultaneity of historical and artistic events, implying that despite the lack of any specific context, art takes place within a historical frame from which it cannot, as formalism would have it, be extricated. Including his own image, Morris implicates himself within the framework of historical responsibility. As opposed to Warhol's distanced image appropriation, Morris admits his complicity with the events he depicts by literally putting himself in the work. Works which focus on the theme of memory, at a moment when the continuity of historical consciousness seems particularly threatened, are doubly ironic. Morris has returned to the theme of imprisonment; now, however, the prison is the labyrinth of the mind, in which a collision of images defines reproduction itself as the ultimate trap from which none of us, even the artist, can escape.

In a number of the paintings he has created over the last two years, Morris has incorporated images from Goya's paintings. His choice of Goya as a dominant inspiration in



figure 7. **Untitled** (Circular Labyrinth), 1973 Ink on paper 42 × 60 (106.7 × 152.4 cm) Collection of Lang and O'Hara, New York



figure 8. Investigations ("The picture is there, I do not dispute its correctness. But what is its application?"), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York

his recent work makes sense: like our own time, the fin de siècle crisis Goya witnessed in the years leading up to 1800 was one of profound paradoxes: unbelievable luxuries coexisted with great suffering and mass uprisings, stimulating both remarkable artistic, technological, and scientific discoveries and human degradation, moral corruption, and political weakness. Not Pollock, but Gova, the wily survivor who differentiated between dreams and reality, cautioning that monsters are born when reason sleeps, is the distant father figure Morris finally embraces. Pollock, on the other hand, is present in Morris's paintings and drawings as a man lost in the labyrinth of his emotions. In Monument Dead Monument/Rush Life Rush (color plate 15). Pollock looks down, like Narcissus, at his own image; this image of Pollock as art hero is in fact itself a fiction, manufactured by the famous Hans Namuth photograph that propelled much of the myth of action painting. The doubled image of Pollock, mirrored, turns back on itself to link up with Morris's obsession with the labyrinth, whose winding form is suggestive of the meandering, inward-turning liquid trails of Pollock's dripped

Pollock maintained that formal innovation depended on technical innovation, which is why he turned to automatic techniques. Morris picked up his brush again not to paint with oil on canvas but with wax on metal. The potential for dissolution is clear in his mirrored images, that are, like our world, caught in a struggle between recognition and disintegration. Here technical experiment becomes a powerful metaphor, and imminent dissolution is implied. From painting back to painting, from surface back to surface: but this time with the difference that nothing is solid, and the relations that count are not formal but human. Morris the deadpan literalist has become Morris the epic poet. Rejecting simplistic fact, he speaks now in ambiguous metaphor, which is the language of poetry.

INABILITY TO ENDURE OR DENY THE WORLD

Representation and Text in the Work of Robert Morris

Terrie Sultan

The sharpest and most ruthless hierarchy is in art. There is nothing that could ever wipe it out. It rests on the utterance of experiences that are real and inevitable. In art, everything still has to happen. It is not enough to have something or be somewhere. One has to *show by doing*; something must be done.

Elias Canetti, The Human Province¹

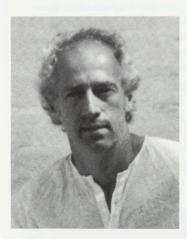


figure 9. Robert Morris, 1979

obert Morris's creative maneuvers continually challenge and confound basic aesthetic and moral value structures. While his artistic production of more than thirty years has been most commonly associated with the reductive geometries of minimal sculpture, combinations of image and text have remained a remarkably consistent element in his art, and have been employed to explore many of the same concepts the artist has expressed abstractly. Proposing hybrids of language and image that veil complex linguistic and mimetic iconographies under the disguise of seductive surfaces, Morris's recent return to painting represents his attempt to sidestep the crisis of creative originality that has haunted late modernism. In a striking fusion of form and content, Morris's recent engagement with figurative symbols and language fragments not only embodies a meditation on the validity of the systems and processes of artmaking on a structural level, but also expresses a philosophical rumination on the contradictions inherent in existence that at times seems more akin to a lament for humanity.

It is tempting to view Morris's return to painting ironically; after all, the artist has spent a long, productive career exploring the fringes of object-making, and the sudden usurpation of his distinctive non-figurative hierarchies in favor of images that are both figurative and painterly is, at first glance,

startling. However, attaching irony to these works offers a convenient but false solution, because many, if not most, of his earlier sculptural ideas were in fact rooted in figurative considerations. The physical dimensions of the human body, whether phrasing the denial of lived experience in the terms of his early minimal sculpture, or recording the proportions of the human figure in works that openly incorporate representation, have been for Morris a persistent, if under-recognized, motivation. Morris's ability to metastasize creativity throughout a wide variety of artistic metiers has produced an enormous amount of contradictory interpretation, and has resulted in the artist's curious position as a major contemporary artist whose work remains for many an enigma of endless variation. However, his shifting approaches to artmaking can be seen as fulfilling what he theorized as the four paradigms of art: purely abstract icons; construction of strategic or tactical systems; decorative forms which are based on accumulative or repetitive procedures; and mimetic images which incorporate the human figure, often in combination with texts.2 While Morris's art has been characterized principally in terms of the first three categories, a survey of his use of representational and linguistic content shows the full breadth of the impulses which have shaped and driven his art.



figure 10. **Pine Portal**, 1961

Laminated fir

77½ × 33½ × 11½ (196.9 × 85.1 × 29.2 cm)

Destroyed

Modern art, like modern science, can establish complementary relations with discredited fictional systems; as Newtonian mechanics is to quantum mechanics, so *King Lear* is to *Endgame*.

Frank Kermode, The Sense of An Ending³

Morris began his artistic career as a painter, and the early black and white gesture abstractions he created in the late 1950s show his debt to the transcendent break with referential abstraction achieved by Jackson Pollock. Abandoning the tradition of easel painting was a liberation for Morris: working on paper and canvas placed directly on the floor, he sought to express the primacy of gesture, eschewing brushes in favor of using hands and arms to directly create broad painterly gestures. However, while emulating Pollock by structuring the act of painting largely in terms of the concretization of an unconscious impulse through materials and process, his abstract gestures were grounded in, and at least partly inspired by, his involvement with dance and movement, an art that revealed the possibility of the body as a tool for defining abstraction (fig. 3).

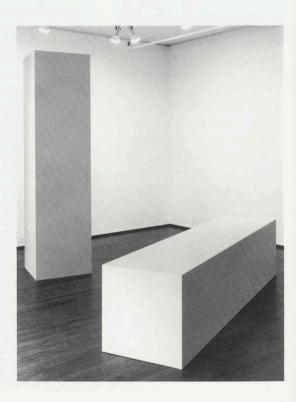
Morris's association with dance began at Reed College in the early 1950s, continued

remained a strong interest after his relocation to New York in 1961.4 The abstract, highly physical movement practiced at the dance and improvisational theater collective he helped form in San Francisco is clearly reflected in the artist's work from this time. both in his large abstract paintings and in his small figure drawings. While the paintings visually evoke body movement through thick swirls of paint that are literally pushed around the canvas by hand, the figure drawings record single or grouped figures, delineating human form through an aggressive notation of bundles of short slashing strokes. Morris's interest in body motifs as the subliminal or explicit subject of his painting was incorporated in both his approach to content and his artistic process, and would subsequently become a repeated motif in his art.

after his move to San Francisco in 1957, and

References to the human figure are also a fundamental component of the artist's performance, installation, and sculptural works of the early and mid-1960s (**figs. 10, 11**), as well as a number of small objects made during this period. The human figure is also the prime, if unspoken, denominator of Morris's labyrinths, minimal structures, and "antiform" felt and scatter pieces. He explicitly stated the iconographic nature of his interest in figuration for the first time in 1982 in an

figure 11. **Columns**, 1961–73 Painted aluminum Two columns, each $96 \times 24 \times 24$ $(243.8 \times 61 \times 61 \text{ cm})$ Collection of Tehran Museum of Contemporary Art, Iran

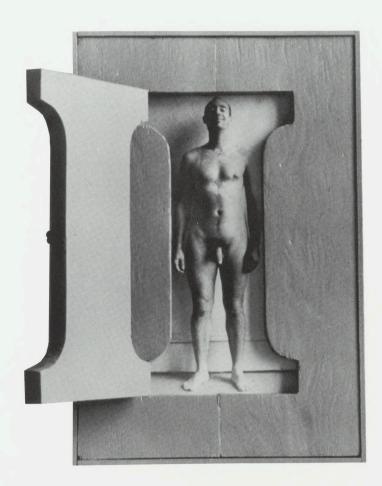


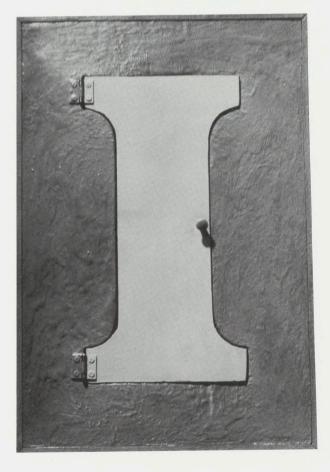
untitled series of cast hydrocal works; these immense bas-reliefs arrange fragmented conglomerations of body parts to convey a sense of anatomical disintegration.⁶ This striking departure was quickly followed by the Firestorm series, 1982, drawings in which skeletal images seem frozen within dense, dark, murky atmospheres, and the Holocaust series, 1987, in which he framed manipulated photographic enlargements of holocaust victims within dramatically oversized hydrocal frames. In his most recent encaustic paintings, etchings, and graphite on vellum drawings, Morris has further enunciated the intimate connection he sees between forms, images, and the memories they provoke.

I-Box, 1962, was Morris's first juxtaposition of image and text. Created following his withdrawal from painting, this small object was the first in a series of works that explored creative processes and the legitimacy of objective value. I-Box (figs. 12, 13) is a punning assertion, in autobiographical terms, of the artist's physical body as the defining character of the otherwise purely neutral dimensions of formal structure. Framing a photographic image of himself within the confines of the form of the letter "I," Morris crystallizes a stubbornly indeterminate idea, questioning the very nature of individual existence. However, this rare self-portrait is not merely content to personify the positive aspects of the artist's ego. The "I" box positions the full-length, frontal portrait of the naked artist within the contours of language. In Morris's view, words become the structure which confines identity as well as the guardian of human creativity; the I-Box can be seen as both an egoistic proclamation and a suffocating coffin. Other objects from this pe-

figure 12. *I-Box*, 1962 (open)
Plywood cabinet, sculptmetal, and photograph
19 × 12¾ × 1½ (48.3 × 32.4 × 3.5 cm)
Collection of Leo Castelli, New York

figure 13. *I-Box*, 1962 (closed)
Plywood cabinet, sculptmetal, and photograph
19 × 12³/₄ × 1³/₈ (48.3 × 32.4 × 3.5 cm)
Collection of Leo Castelli, New York





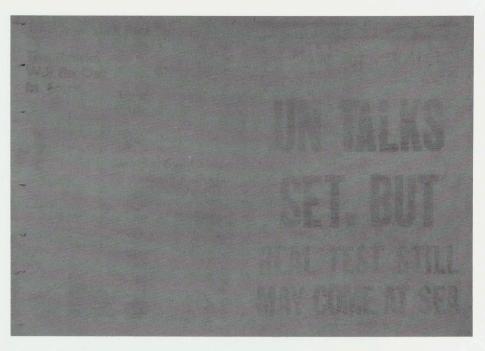


figure 14.

Crisis ("UN Talks Set But...," New York Post), October 26, 1962

Latex on newsprint

15 × 21½ (38.1 × 54.6 cm)

Collection of the artist

The physiological basis for memory has not been between of supported advanced to support appearance of the sound of the so

figure 15. *Memory Drawing (Third Memory Drawing)*, September 16, 1963 Ink on grey paper 21¼ × 13½ (54 × 34.6 cm)* Collection of the artist

riod, such as *Box With the Sound of its Own Making*, 1961, *Card File*, 1962, and *Litanies*, 1963, use similar tactics to illustrate the artist's conflict between his need to analyze and intellectualize the creative process, and his need to make objects that are invested with definite values that are simultaneously personal and cultural.

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The confrontational juxtaposition of image and text introduced in I-Box was further refined in the Crisis series, 1962. These works take advantage of a subject matter that is compressed through the predetermined, highly structured format of newsprint media, distilling both the newspaper format and the political crisis it documents through veils of paint into a vehicle for poetic reinterpretation (fig. 14). By systematically culling the front pages of the New York Post, New York Herald, and New York Daily News during the week in October of 1962 that the Cuban missile crisis reached its climax, Morris obtained source material that contained both essential information and a wealth of mundane or irrelevant detail. Painting over these pages with coats of grey paint, he played chance against the control structure of the boxed grid format of the newspaper front page layout, conjoining image and text in a synergistic alliance. Much of the disturbing power of these works comes from the fact that like the crisis alluded to in the title, the artist's action can stimulate obliteration as well as the resolution of focused analysis. This approach to combinations of images drawn from media sources with appropriated or created texts significantly prefigures Morris's use of text and representation in his recent figurative paintings.

Morris's interest in the structured communication of language is explicitly stated the following year in Short Splice, Quotations, and the Memory Drawing series (fig. 15). These drawings use words rather than representational images to analyze the artist's preoccupation with the workings of physical systems and psychological states. Short Splice relies on memory to faithfully recreate the details of a sequential instructional narrative outlining how to accomplish a method of finishing an unraveling length of rope. The five drawings in the Memory series, on the other hand, trace the process of decay through the artist's increasingly faulty recapitulation of a text that has been previously committed to memory.

Concurrently with these works, Morris was creating performances and installations that used language as a component to investigate similar issues through the artist's previous experiences with dance. In the solo performance Arizona, 1963, the artist's physical movements on the stage were accompanied by a recitation of a "method for sorting cows," a text Morris had written for the performance and which was based on an actual method used for sorting cows in the livestock business.7 This work is the first instance in which personal memory of past experience was explicitly incorporated as an essential component of Morris's subject matter.8 Illustrative or instructional drawings for other installations and performances, such as Tree Painting, 1969, and Night Milling, 1969, also prominently feature text and image juxtapositions (fig. 16). In these drawings instructional language serves as a highly theatrical mise-en-scène; however, it is only one of several similarly fragmented elements. These drawings serve as plans that outline the physical activity Morris wished to realize in his art projects, and in many cases they are the only surviving records of what were envisioned as temporary situations. Later works, such as Hearing, 1972, continued the artist's penchant for static stage compositions accompanied by suggestive audio texts, although in this case the texts were based on philosophical rather than autobiographical

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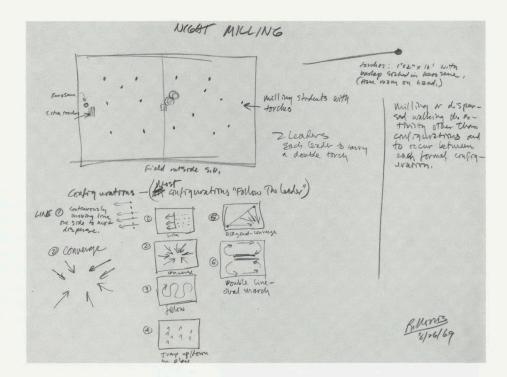
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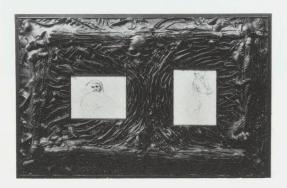
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Morris's rejection of the austere dimensions of reductive, often abstract iconographies of geometric form in favor of images that convey overt emotional, social, or political commentary was catalyzed in the 1980s through the use of gruesome, often horrific assemblages of figurative images which are only occasionally accompanied by text.9 In Untitled (Firestorm), 1982, language is unnecessary and indeed, unspeakable in the face of the power of the skeletal images barely emerging from a hellish primordial soup. The massive, wall-filling scale of this drawing is every bit as confrontational as Morris's minimal sculptures, but figurative content is no longer exclusively linked to formal understanding of the geometric progressions of repeated forms. Rather, the artist issues a challenge to the willful ignorance of a grim but unspoken reality of contemporary existence, illustrating this subject through highly emotive terms and an unavoidable scale. Morris endeavors to express the ulti-



mate in the body's lived experience, death, but he has also broadened the terms to include not only the death of the individual, but the lasting death of the ideals of community, culture, and ironically, even of the modern technological civilization that made such a destructive innovation as the hydrogen bomb possible.

The repeated use of explicitly representational figures in the Firestorm drawings (fig. 5) led Morris to reinvestigate his gestural figurative exercises from the 1950s. In Fathers and Sons, 1955/1983, two small ink drawings based on figures by Michelangelo are recontextualized within a hydrocal frame that is typical of those the artist employed in a range of works from 1982 to 1984 (fig. 17).10 On the left a figure gazes straight ahead, his eyes a transfixed stare; on the right is a nude figure whose contorted posture indicates that he may be bound. These drawings, composed in the staccato ink-strokes of the artist's early figurative style, are interred within a swirling force field formed from bristling phalanxes of clenched fists, phallus-like projectiles, scattered bones, and knotted rope; dominating this amalgam is a single skull. This hybrid of old and new is a deeply personal critical commentary on the compendium of sources that have been pivotal to Morris. The work, which closely followed the death of the artist's father, may also be seen as a personal exorcism. Not only is the oedifigure 16. **Night Milling**, 1969 Graphite on paper $18 \times 24 (54.7 \times 61 \text{ cm})$ Collection of the artist pal struggle for power and recognition between fathers and sons alluded to in the title, the work metaphorically illustrates the route of succession from the father (the early drawings) to the son (the frame that surrounds them) by recasting earlier works in terms of what is more recent. Concern for struggles for power on a global scale, as opposed to personal power struggles, is inherent in works such as Untitled (Holocaust), 1987, where a host of disjointed body parts in a bas-relief frame swarm around drawn, painted, and manipulated photographic images, making metaphorical and literal reference to the damaging and breaking of hu-



Fathers and Sons, 1955/83 Painted cast hydrocal and ink on paper

manity that is the necessary result of modern war (fig. 18).

If, for Morris, art-making initially was propelled by the demystification or repudiation of illusionistic representation, then his most recent creative expression assumes the mantle of epic theater, wherein process and content, personal sensation and objective history must be recombined in order to give value to the present. Gesture remains a key element within this system, and Morris's stylized tableaux afford the viewer both a distanced perspective on social history and an engaged dialogue within the contradictory terms of human activity. Reevaluating the purpose of the individual act within the larger context of the behavior of the group, Morris checks his own history against the standards of culture. Art and art history, social history and philosophy all become players on Morris's gestural stage, characters who, far from being in search of an author, are revealed as sharply etched emblematic icons that are the sole validators of primary sensation.

 $33\frac{1}{4} \times 51\frac{3}{8} (84.5 \times 130.5 \text{ cm})$ Collection of the artist

figure 18. Untitled (Holocaust), 1987 Silkscreen and encaustic on aluminum with fiberglass and felt $69 \times 57\frac{1}{4} (175.3 \times 145.4 \text{ cm})$ Collection of the Eli Broad Family Foundation, Santa Monica, California Art's deepest impulses are rooted in some of the same uncertainties which give rise to myths. But the manifestation of art itself involves the production of images by means of physical manipulation of materials and processes of the world. Closer to toolmaking than language, it involves action in real time to procure static images.

Robert Morris, "American Quartet" 11

Refashioning images and phrases to mirror the structure of intermingled memories, Morris's most recent paintings formulate a soliloguy on the crucial but too often unstated terms of human existence. The artist's obsessive preoccupation with memory indicates that, after several decades spent working with geometric form, it is not only objectness, but also a perspectival view on contemporary experience that preoccupies him. His recent art is based on the reviviscence of experience and cognition as a way of explicitly recycling social history, and is grounded in an iconography drawn from mass media sources, art history, and the artist's own personal history. The messages in these paintings and drawings are multivalent, and decoding their doubled illusions can be likened to the solution of a complicated puzzle or riddle that has no definite answer, but, rather, presents a series of alternate solu-



tions. The plus-minus interaction of the mirrored diptych structure in Morris's homonymous compositions suggests that the formal coherence of conscious perception, informed through history and intellect, can, finally, only be comprehended in juxtaposition with the incoherence of fluid forms that are suggestive of the subconscious, ahistorical, and emotional world of nature.

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Complicating this, Morris's distillations of text often make reference to philosophical and psychological writing, assuming access to a certain level of knowledge. Similarly, his frequent quotation of the art of Francisco Goya assumes a thorough knowledge of art history. Words are selected and structured in very precise ways that echo the geometric forms of the artist's own early sculpture, often favoring the austerity of non-referential geometries over the narrative or definitive hierarchies implicit in traditional text arrangements. These clustered phrases, declarations, exclamations, and narrative segments are juxtaposed with geometric, symmetrical, or diptych images. Text can be grouped to outline a grid, as in Improvident/ Decisive/Determined/Lazy. . .; shaped into a geometric pattern, as in Faculty of Oblivion/ Politics of Virtue; isolated within one panel of a diptych structure, as in Enthusiastic for the Ratio; or overlaid to the point of disintegration, as in Time and Loss and Grief and the Body. The conciseness of Morris's phrases, as well as their carefully constructed obliqueness, makes them compelling equivalents for single or combined visual images that are presented in similarly complex arrangements. Clearly, the artist does not intend for the works to be read in any purely semantic way; rather, he intends a fusion of word and image, intellect and emotion.

If Morris's images do not seek to enforce a rigid dictum, they do encourage the viewer to make the artist's conglomerates intelligible through personal association. In Inability to Endure or Deny the World, 1989, text is superimposed over a deliquesced impression that only congeals as a mirror-image (cover). The two seemingly unrelated elements coalesce only though our acceptance of the universality of a mundane domestic scene through the rubric of a statement that reduces a philosophy of life into its essential outlines. This stark message of the unresolvable conflict of an existence defined by a division between rationality and emotion is reinforced by the placement of the text over

the deliquesced portion of the diptych image. Regarding rationality in opposition to the clearly outlined emotions evoked by the representational image, Morris implies that neither emotion nor intellect are, by themselves, sufficient to sustain human existence.

The diptych format in Enthusiastic for the Ratio, 1990, reinforces the dichotomy between intellect and emotion (plate 1). Blurring the schism between left and right brain, the colors of the right panel's representational images are reformulated into proportional color blocks and text on the left, reducing all representation to geometric form, and reemphasizing, through idiom, the challenge to reason portrayed by Goya's literate monster. In other works, geometric overlays and circular arrangements of words within a diptych framework assert the possibility of harmony between opposites. Faculty of Oblivion/ Politics of Virtue, 1990, meshes an image culled from a 1930s issue of LIFE magazine with hallucinatory figures from Goya that are clearly suggestive of chaos (plate 13). While the field in which these figures exist is a swirling mass of color that denies the illusionistic, ordered reality of depth of field, two distinctly separate phrases—FACULTY OF OBLIVION/POLITICS OF VIRTUE—are arranged in a circle that reduplicates the figurative composition to connote the unity of a cyclical world

Meaning is layered throughout Morris's paintings by manipulation of the social, art, and personal histories that are embodied in images, and by the usurpation of the artistic, historical, and philosophical ideas inherent in texts. For example, Memory is Hunger, 1990, alludes to Morris's early investigations of memory processes (plate 12). Images span a complex memorial history within the foursquare composition, encompassing a rendition of Gova's etching The Colossus, c. 1812, a female holocaust victim Morris previously used in Untitled (Holocaust), 1987, a depiction of a soldier, and the inverted image from Morris's infamous self-portrait poster for a 1974 exhibition at Leo Castelli Gallery. 12 Just as the intentions and meaning of his selfportrait have been obscured through misapprehension, the specific reference to hunger and creativity made by Ernest Hemingway throughout A Movable Feast¹³ is intentionally obscured by dyslexic letter reversals within the context of a language—Latin—that is commonly recognized as 'dead.' Juxtaposing EDISCERE, to learn, with ESURIRE, to be hungry, Morris recasts the function of memory as a hunger for a past that is no longer accessible to contemporary society, which in many respects has itself turned monstrous.

The paired diagonal lines that are superimposed across the picture plane of Improvident/Decisive/ Determined/Lazy. . ., 1990 (plate 10), restate an important motif that recurs periodically in the artist's earlier bodies of work, and the painting's field is a pearled grey encaustic that is reminiscent of lead, a material Morris has used extensively, not only in small objects from the 1960s, but also in a 1990 series of large-scale wall-reliefs which incorporate texts (fig. 19).14 A rendition of the famous anamorphic skull detail derived from Hans Holbein's The French Ambassadors, 1533,15 surmounts a group of dancers, an image Morris culled from a newspaper or magazine photograph. 16 These figures are coordinated in space by a gridded axis that is defined by IMPROVIDENT/DECISIVE/ DETERMINED/LAZY/DISCIPLINED/VIOLENT/PROFLI-GATE/RUTHLESS. This grid pattern or cross structure mirrors the edges of the aluminum panels of Morris's quadripartite construction, injecting the distance of formal consideration into the immediacy of representation. However, rather than providing complete sentences and coherent thoughts, these linked words serve as descriptive flags that, like the episodic appearance of Morris's figurative characters, gains our attention through the tactics of the give and take interaction of confrontation. Morris's language broadens the specific details of representation of the state of the society depicted. While strikingly different than the themes addressed by the Holocaust and Firestorm series, Morris's ideas are still expressed in a tone of what is essentially lamentation. In this case what Morris laments appears to be not so much the end of a civilization, as the collapse of any coherent moral imperative. Paradoxical and atavistic, the pale shades of his imagery provide an atmospheric presence that is catalyzed by text overlays which, emblematic and seemingly inscrutable, adopt the character of montage to fuse what are essentially dissimilar representations of the continuum between past and future.

In Prohibition's End or the Death of Dutch Schultz, 1989, Morris subtly alters Andrea Mantegna's famous Dead Christ, after 1466, eliminating the mourners that inhabit the left portion of the canvas so that only the prostrate figure remains (plate 2). The text that is

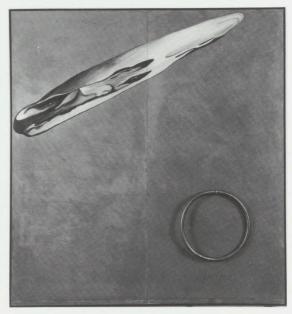


figure 19.

He Was Wrong, 1990

Lead and steel

91½ × 85½ × 3¾ (231.8 × 216

× 9.5 cm)

Courtesy of Leo Castelli Gallery

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juxtaposed with this excerpt is an overlapping compendium of the transcript of Schultz's last words, interspersed with quotes from Derrida, that construct an overall tone of comingled despair, confusion, and resignation.¹⁷ Morris employed similar disordering devices in Voice, 1974, which featured a four-part manuscript composed of writings by the artist and Emil Kraepelin. These texts were recorded in timed sequences and overlapped in such a way that the narrative became severely disjointed. 18 The artist's deliberate insistence on obscuring complexity is emphasized in the drawing/ script Monologue (Manuscript Drawing for Voice: "They"), 1973 (fig. 20); this same dense overlapping of language is used to graphic visual effect in Time and Loss and Grief and the Body, 1990. The intensely athletic gesture of the leveraged figure of Buster Keaton, an image taken from the film The Love Nest, 1923, represents an expression of searching and loss, a leap into the void that is also an act of physical prowess; to those familiar with the source, it also evokes a richly absurd humor (plate 11). The discernability of this image is mitigated by the jumbled overlap of the phrases TIME/AND/LOSS/ AND/GRIEF/AND/THE BODY. Morris's use of language in Time and Loss and Grief and the Body seems nearly sublinguistic, an atavistic presence that far from clarifying, questions the complicated, programmatic nature of man-made reality.

Monologue (Manuscript Drawing for

igure 20.

Joice: "They"),

nk and colored pencil on ypewritten bond paper

Collection of the artist

 $11 \times 8\frac{1}{2} (27.9 \times 21.6 \text{ cm})$

llery

Then out without knowing how to get rid of it. | Bem clear their throats, spit in front of him. He/she concluded trees are artificial/and as if they had b at night. He/she has a dreaded disease in the fa * 32-19" to End of Peel I (Mix)2)

Investigations, 1990, are Morris's most recent series of drawings (figs. 23-34). The central themes Morris has been investigating in his new work are consummated in polyphonic compositions of image and text constructed around fugue-like meditations on the writings of Ludwig Wittgenstein's Philosophical Investigations. Usurping the context of historical imagery that includes Ethel and Julius Rosenberg, Benito Mussolini, and Madonna, Investigations meshes these images with references to the artist's personal creative history. Morris had used quotations from Wittgenstein's Philosophical Investigations in the 1972 installation, Hearing. Returning to Wittgenstein while searching for a text for a series of drawings, and noting the quotes previously marked in the book, he adopted the text as ready material. 19 These contrapuntal compositions are layered with ghosts and memories; throughout the series. representations of labyrinths overlay more organic forms. Process echoes object through a method similar to frottage; echoed words and images from previous drawings reappear as whispered substructures to the overt subject matter of each drawing.

Despite the pessimistic, sometimes angry tone of lamentation that pervades many of

his most recent works, there is a rehabilitative component implicit in Morris's language structures. Often, the artist reinvents ordered linguistic intention to reveal a series of interconnected meanings that encompass both past and present. Furthermore, meaning for Morris is contained in both the formal structure and emotional or intellectual content of words. Both of these characteristics fulfill Robert Smithson's understanding that "Words and rocks contain a language that follows a syntax of splits and ruptures." In Smithson's words:

This discomforting language of fragmentation offers no easy gestalt solution; the certainties of didactic discourse are hurled into the erosion of the poetic principle. Poetry being forever lost must submit to its own vacuity; it is somehow a product of exhaustion rather than creation.20

In fact, Morris's praxis is thoroughly Socratic. His language, whether single words or linked phrases, is subject to interpretation. Similarly, his homonymous images structure a world of parallel but opposing appearances. The very nature of Morris's diptych structures, far from encouraging the checking of appearances against an idealized model of reality, requires the investigation and construction of a series of related but ultimately independent concepts of the same reality.

But if Goya knew nothing of the offspring of the supernatural he was only too well aware of its parentage. His demons were his familiars, as are their tamed monsters to the clowns who make them do their tricks; but he knew that they were familiars only to him and that they still had the power of casting a spell over people. His art consists of controlling their appearances and taming madness so as to make a language of it. He is fully aware of the force of that language, he may not know whence it comes but he recognizes the accent of the eternal in it.

> Andre Malraux, Saturn: An Essay on Goya²¹

Morris's expressive melding of personal and universal visions is nowhere more clearly defined than in his affinity for the work of Francisco Goya y Lucientes (1746-1828). In particular, Morris's distanced perspective on humanity, which sometimes verges on an obsessive pessimism, is strikingly similar to the

world-weary view Goya expressed in the three print portfolios: Los Caprichos (caprices), Disparates (follies), and The Disasters of War; and in his late period masterworks, collectively known as the Black Paintings.²² The highly moral overtones of Goya's late works, which assume the resonance of an angry lament for, and in some cases against, the human race, appeals to Morris so strongly that he has repeatedly quoted Goya's figures. Not surprisingly, Morris has drawn on this politically and emotionally charged body of images to help establish a credible sense of continuity between past and present. However, while Goya's images foster the assumption that for much of the time the Spanish landscape doubled as a charnel house, Morris's world is, ironically, rendered even more monstrous through the failure of rational, modern technological societies to construct an alternative.23

After a celebrated career as a painter to the Spanish court of Charles IV, Goya found in the medium of engraving a means of venting a theatrical voice that co-opted the popular caricature technique of the day to give voice to the darker side of the artist's psyche. In the Caprichos and Disparates, the artist takes the point of view of one who has been intimate to the highest ranks of power, but who has been tormented and made cynical by the cruelties, absurdities, and human foibles he observed. Significantly, his images are also an intellectual's attack on the forces of anti-enlightenment; this sentiment is characterized by the title of the print intended as the frontispiece for Los Caprichos, El sueno de la razon produce monstruos (the sleep of reason produces monsters.) Goya's own political awakening to the chaotic terror of the human irrationality of war, significantly mirrored in Morris's Firestorm and Holocaust series, is signaled by The Colossus, 1812. Painted during the Napoleonic wars, this view of society's incomprehensible abandonment of personal consciousness for collective will was subsequently reinforced in The Disasters of War, a series of etchings begun in 1810 and published in 1863, 35 years after the artist's death. It is in these prints that Goya fused language and image to express a revulsion to war that remains applicable to contemporary society at the end of the twentieth century. In works such as Que Valor! (what courage!), Grande bazana! Con muertos! (Wonderful heroism! Against dead men!), and Esto es lo peor! (that is the worst

of it!), image and text are combined into a shocking indictment of human cruelty. The imagery of the *Black Paintings*, which Goya painted directly on the walls of *La Quinta del Sordo* (the house of the deaf man), the country home to which he retreated, aged, deaf, and ill, are a haunting restatement of the principal themes of Goya's art and life, interpreted through the artist's obsessive fascination with monsters, mythic figures, superstitions, and presentiments of evil.

While the political commentary that was an underlying content of Goya's work finds a sympathetic but at best partial echo in Morris's activist world view, Morris's etching and aquatint prints, Continuities, 1988, and Conundrums, 1989, openly quote and excerpt Goya's imagery as if it were his own (figs. 21, 22). The image of a pile of broken, fallen bodies is the repeated connection between the five plates in the Continuities series. This image is expressed alone, or in conjunction with models of incomprehensible irrationality and corruption that are drawn from The Black Paintings: two figures hitting each other with clubs (from Fight with Clubs); Saturn Devouring His Son; and The Colossus. In Conundrums Morris emulates Goya's practice of contrasting phraseology and images to further his dialectic: ENTHU-SIASTIC/FOR THE/RATIO faces a beast holding a book; the Laughing Women find their paradigm in ROTTEN/WITH/CRITICISM; BLACK/BODIES/

figure 22. **Conundrums** (Black/Bodies/
Radiation), 1989

Etching and aquatint printed in sepia 20 × 15 (50.8 × 38.1 cm)

Courtesy of The Vinalhaven Press,

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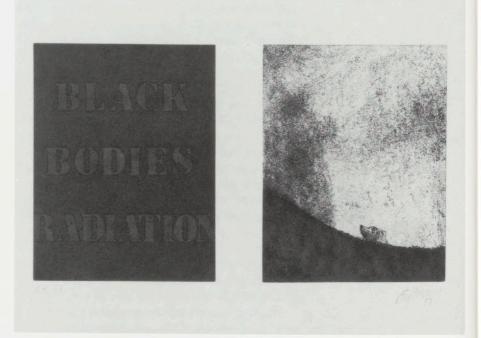




figure 21.

Continuities (#1), 1988

Etching and aquatint printed in sepia 20 × 15 (50.8 × 38.1 cm)

Courtesy of The Vinalhaven Press, New York

RADIATION mirrors the forlorn struggles of the *Dog; The Sleeping Giant* is paired with the epithet HORDE/HOARD/WHORED; and in conjunction with an image of a woman skinning her companion, we are admonished DESPAIR/OF YOURSELF/DESPAIR/OF YOUR/COUNTRY. Morris has reiterated many of these pairings in subsequent paintings.

Morris's language/image juxtapositions are similar to Goya's habit of attaching loaded text to an equally charged image. Goya's depictions of human debauchery and bestiality are mirrored in the physicality of Morris's Improvident/Decisive/Determined/Lazy . . . , and are directly opposed to the extremes of physical and intellectual excellence that is depicted in Time and Loss and Grief and the Body. The juxtaposition of from-life representations with a highly personal type of sloganeering, such as Goya's use of epithets in The Disasters of War, is intent on provoking the viewer toward a more committed interaction with the world, and I believe that Morris's intent is similar in this respect to Goya's. Goading, drawing attention to, and subverting easy definition through use of

suggestive imagery, Morris seeks to outline the very depths of human behavior by questioning established but limited notions of meaning. It even can be argued that Morris, like Goya, is deliberately trying to shame his audience into a more complete synthesis of rational and emotional behavior.

Where Morris differs from Goya is in his insistence on the importance of the emblematic character of language. This is most often expressed through geometric arrangements, such as circles, squares, or crosses, which sometimes make reference to the formal structure of the paintings, and in other cases echo the preoccupation of Morris's earlier sculptures with minimal geometries. In Newest Latest/Hope Despair, 1990, Morris takes advantage of the deliquescence of his diptych image to create the symmetrical unity of a circle (plate 7). However the structure of the language is not so straightforwardly resolute: words on the left side—LATEST/HOPE—are presented backwards, as though we might be reading them from an interior space, through a window on which they are inscribed, or like Alice, on the other side of the looking glass. The words NEWEST/DESPAIR, inscribed on the right, are presented straightforwardly. However, whether reversed or legible, text takes precedence over the overt depictions of the imagery. Morris plays image and text against each other, seeking to find a middle ground that will encompass both LATEST/NEWEST and HOPE/DESPAIR.

In Trances/Mechanical Activity/Petty Pleasure/Formation of the Herd, 1989, declarations or exclamations, instead of declaiming any narrative implicit in the imagery, relate to the overall attitude displayed by the people represented (plate 4). Morris's signature parallelisms connect with their reflection, superimposing a chevron across the right half of the composition. There is a similar symmetry in the presentation and meaning of language within In a Sinking World/Who Speaks for Atlantis, 1989. The figures and their doubles enforce the structure of an "x." IN A SINKING WORLD is arrayed across the top of the upper half, while the companion phrase, WHO SPEAKS FOR ATLANTIS is inverted on the lower portion. This rhetorical question frames a quintessential image of power: suited, white men, probably the representatives of a party Congress, casting votes. This is similar to the compositional structure of Private Silence/ Public Violence, 1989 (plate 3). The verticals of the standing men and the horizontals of

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the table and floor create a grid pattern on the picture plane; again, it is the figuresrepresentations of political power—that are arrayed to outline a geometric form that expresses moral value through formal symmetry. As in In a Sinking World/Who Speaks for Atlantis, the intent of the uppermost declaration, PUBLIC VIOLENCE, is diametrically opposed to the converse epithet, PRIVATE SILENCE. Morris's aphorisms are the expressions of an artist exercising what might be interpreted as faith in reason despite considerable evidence of an unreasonable world. Confirming Susan Sontag's observation that "The ability to act, or to refrain from acting, is secondary to the ability or inability to feel,"24 Morris's aggressive commentary on the double-edged nature of human reality is, finally, a commentary on the innately human drive to enlarge oneself at the expense of others. Like Goya, Morris sees his world as one where the ordered perspectives of rational principles have given way to the one-sided embrace of the unfeeling, unthinking values of greed.

I don't know, I'll never know, in the silence you don't know, you must go on, I can't go on, I'll go on.''

Samuel Beckett, The Unnamable²⁵

Twentieth century modernism embraced science and alchemy as the two primary attributes of creativity; these approaches were embodied on the one hand in the plastic analysis of space that was the innovation of the cubist works of Braque and Picasso, and on the other hand in the mysterious transformative mechanisms of Duchamp's *The Bride Stripped Bare by Her Bachelors, Even,* 1915–1923. Entering the last decade of the twentieth century, a belief in the innately positive

potential of art that is grounded in these premises seems increasingly either a naive misconception or a cynical stratagem that is based more on commercial marketing than inherent content. Morris's new works purposefully stand outside of these categories. His art aims for no less than a resuscitation of the canon of creativity through the precise synchronism of repression and transgression, dread and seduction.

In Morris's scheme, language is the free agent that terrorizes the linear structure of time. This is expressed in his paintings through the static symmetry of his compositions. Whether couched in quiet desperation, questioning passionate displays of political will, or expressing hopeful belief in humanism as an elevated state of being, Morris's paintings are based on a strictly disciplined interpretation of humanist philosophy, which asserts that knowledge, while essential, is layered like an atom, in discrete shells that can only be achieved through the precise application of emotional or intellectual energy. However, Morris does not stage his theater on a plane that is elevated or separated from his audience. Rather, he proposes a drama of public/private interaction that can be seen as an outgrowth of the Brechtian Zeittheatre of current events. Like Brecht's epic theater of precisely framed gestures, Morris's meaning is obtained through interruption, and his paintings subscribe to the notion that the cognition of text interrupts image, and vice-versa, in a cycle that, if successful, produces the cumulative force of a cathartic equation.²⁶ These interruptions delay instant visual gratification and predictable comprehension. They ask instead that the audience measure Morris's structures against their own experience to achieve the resolution of human communication.

 $^{^{\}rm I}$ Elias Canetti, The Human Province (New York: The Seabury Press, 1978), 72.

² In the essay "American Quartet" [Art in America, (December 1981), 93–105.], Morris outlined what he considered to be the four major paradigms in modern art, and proposed archetypical American artists for each category. Transcendent abstraction was exemplified by Jackson Pollock; strategic and tactical systems by Marcel Duchamp; decorative repetition by Joseph Cornell; and mimetic representation by Edward Hopper. This article prefigured a new body of bas-reliefs, paintings, and drawings, including the Holocaust and Firestorm series.

³ Frank Kermode, "Fictions," *The Sense of an Ending: Studies in the Theory of Fiction* (London: Oxford University Press, 1966), 61.

⁴ For a detailed investigation of the influence of dance, performance, and movement in Morris's work, see Maurice Berger, *Labyrinths: Robert Morris, Minimalism, and the 1960s* (New York: Harper & Row, 1989).

⁵ Sculptural works such as *Column*, 1961, and *Pine Portal*, c. 1961, phrase human proportions architectonically, in terms of a void to be filled. *I-Box*, 1962, on the other hand, uses strikingly similar sculptural forms to contain the artist's own representation in a statement of human and creative identity. A similar dichotomy exists throughout Morris's work. For example, although the felt works have been interpreted primarily in terms of their formal innovations, the folded felt forms are also highly suggestive of charged female sexuality.

⁶ Hydrocal is a plaster-like substance that is well suited to both additive and subtractive sculptural techniques. These bas-reliefs were made by first impressing objects into plaster and subsequently casting the result to create a positive image.

⁷ Berger, 103.

⁸ During Morris's childhood his father worked in the livestock business in Kansas City, Missouri, and he often accompanied his father to the stockyards. (Morris also later worked briefly as a wrangler.) An early childhood memory of his experience visiting a stockyard is incorporated in "Three Folds in the Fabric and Four Autobiographical Asides as Allegories (Or Interruptions)," Art in America (November 1989), 148.

While not strictly autobiographical, the drawing *Short Splice* makes reference to the fact that his father was an expert knot-tier—a skill Morris never was able to acquire (Interview with the author, July 21–22, 1990.)

⁹ Morris's 1980 series *Preludes (for A.B.)*, which featured proposals for cenotaphs (an empty tomb or monument in honor of a person buried elsewhere) and which arrayed texts under the dominant image of a skull, might be interpreted as the artist's *memento mori* concerning his previous involvement with minimal abstraction. This shift in Morris's thinking is significantly foreshadowed in the following passage from "American Quartet":

American abstract art began to fall apart in the late 60s, a time of political unrest and disbelief in US political actions. It is not surprising that in the present atmosphere of insecure political posturing, economic instability and returning nightmares of nuclear war, the impulses that drive a confident abstraction to macho dimensions have shrunk considerably.

¹⁰ These works include an untitled series of bas-reliefs, 1982, pastel and hydrocal works, 1983-84, and the *Holocaust* series, 1987.

¹¹ Morris, "American Quartet," 103.

¹² In an interview with the author Morris expressed his surprise at the startling contrast between the artist's conception of Mars, the god of war, and the variety of interpretations to which this image has been subjected. This contrast is poignant, especially if Morris's macho image is envisioned as "an ironic encapsulation of his own position in contemporary art." Jeremy Gilbert-Rolfe, "Robert Morris: The Complication of Exhaustion," *Arts* (Vol. 13, September 1974), 44.

¹³ "There are so many sorts of hunger. In the spring there are more. But that's gone now. Memory is hunger." Ernest Hemingway, "A False Spring," A Movable Feast (New York: Charles Scribner's Sons, 1964), 56–57.

In this book of autobiographical reminiscences of Hemingway's life in Paris during the 1920s, there are several references to hunger and the importance of hunger in maintaining artistic creativity.

¹⁴ The diagonals are incorporated in works from the *Psychomachia* series, 1982, and the *Firestorm* series, 1982, where they seem to be pulses or shock wave blasts following a nuclear detonation. In the large scale lead wall reliefs that Morris exhibited at Leo Castelli Gallery in 1990, they might allude to phased time, or the disjointing of Renaissance perspective.

¹⁵ An anamorphic image is one that presents different appearances when viewed from two different perspectives. Holbein's anamorphic skull becomes discernible only through a foreshortened form to a viewer approaching from the left. This image appears twice in Holbein's painting, both in the foreground and as a badge on the cap of the figure identified as Jean de Dinteville. It has been assumed that this *memento mori* was Dinteville's personal emblem. Paul Ganz, *The Paintings of Hans Holbein* (London: Phaidon Press Ltd., 1950), 241–242.

¹⁶ Morris's approach to image collecting verges on the obsessive. He has recalled that he spent a few months one winter looking through every *LIFE* magazine that was ever published. (Interview with the author, July 21–22, 1990.)

¹⁷ Schultz's words are extracted from William S. Burroughs, *The Last Words of Dutch Schultz* (London: Cape Goliard Press, 1970). Additional sentence fragments are by Jacques Derrida, "Limited Inc," *Glyph* (Vol. 13, 1977), 162–254.

¹⁸ Berger, 154.

 $^{\rm 19}$ Robert Morris, letter to the author, September 10, 1990.

²⁰ Robert Smithson, "A Sedimentation of the Mind: Earth Projects," *The Writings of Robert Smithson*, ed. Nancy Holt (New York: New York University Press, 1979), 87.

²¹ Andre Malraux, *Saturn: An Essay on Goya* (London: Phaidon Press Ltd., 1957), 42–43.

²² The Caprichos were published in 1799, but only a few copies of the full edition were sold during the artist's lifetime. *Disparates*, completed by 1824, were published posthumously; *The Disasters of War* were begun in 1810 and published in 1863. The *Black Paintings* were created between 1819 and 1823.

 23 Morris discussed the importance of Goya's imagery during an interview with the author, July 21–22, 1990.

²⁴ Susan Sontag, "Camus' Notebooks," *Against Interpretation* (New York: Dell Publishing Co., Inc., 1978), 57.

²⁵ Samuel Beckett, *The Unnamable* (New York: Grove Press, 1958), 179.

I am indebted to Maurice Berger for pointing out the similarity of voice between Morris and Samuel Beckett. Berger concludes his incisive study of Morris's early work with this quote from Beckett: "I seem to speak, it is not I, about me, it is not about me."

While substantially agreeing with several of Berger's main conclusions, the emphasis of this quote is on individual identity. I believe that while during the 1960s the intent of Morris's work may have stemmed from his need to define his identity, his more recent work expresses his fundamental need to communicate his identity through a dialectic between the recognition of surface appearances and the comprehension of underlying structure. Hence, the differing perspective on the same source.

²⁶ In "What is Epic Theater? [First Version]," Walter Benjamin suggests that the linkage between stylized gesture and intellectual or emotional understanding can bridge "the abyss which separates the actors from the audience like the dead from the living:"

The gesture has two advantages over the highly deceptive statements and assertions normally made by people and their many-layered and opaque actions. First, the gesture is falsifiable only up to a point; in fact, the more inconspicuous and habitual it is, the more difficult it is to falsify. Second, unlike people's actions and endeavours, it has a definable beginning and a definable end. Indeed, this strict, frame-like, enclosed nature of each moment of an attitude which, after all, is as a whole in a state of living flux, is one of the basic dialectical characteristics of the gesture. This leads to an important conclusion: the more frequently we interrupt someone engaged in an action, the more gestures we obtain. Hence, the interrupting of action is one of the principal concerns of epic theater.

Walter Benjamin, "What is Epic Theater? [First Version]," *Understanding Brecht* (London/New York: Verso, 1973), 3.

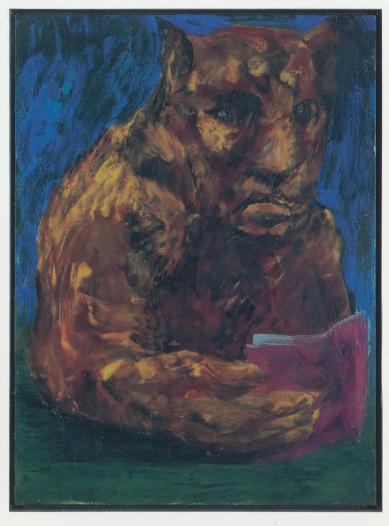
Enthusiastic for the Ratio, 1989
 Encaustic on two aluminum panels
 47% × 76% (121.6 × 194.9 cm)
 Courtesy of Sonnabend Gallery, New York



figure 23.

Investigations ("We expect this and are surprised at that. But the chain of reasons has an end."), 1990
Graphite on vellum
18 × 18 (45.7 × 45.7 cm)
Courtesy of Leo Castelli Gallery, New York

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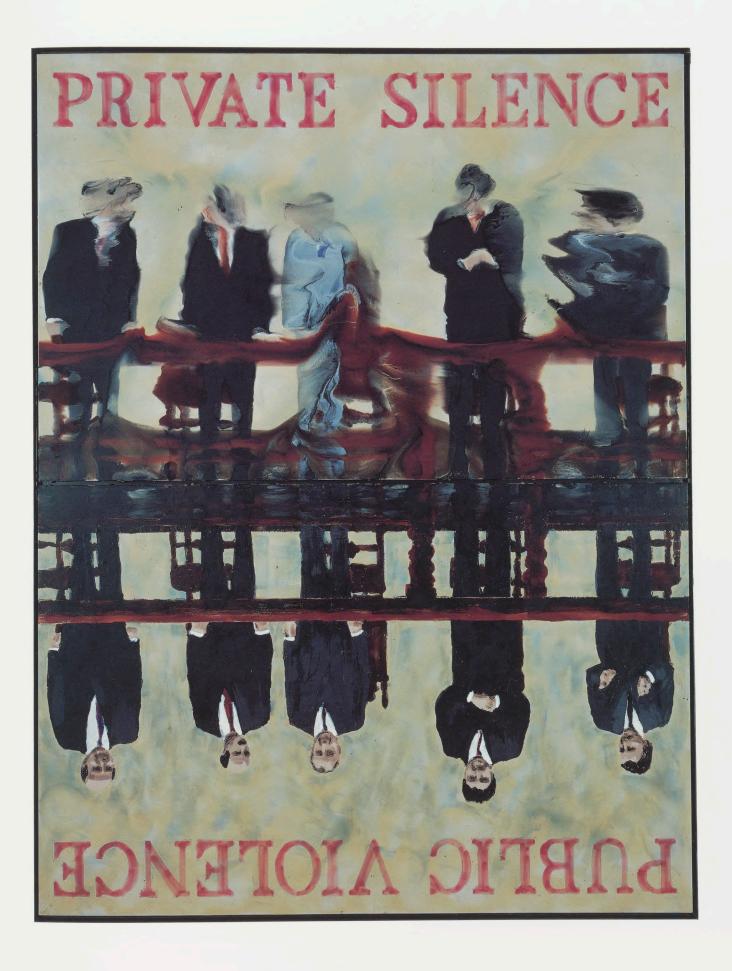


3. **Private Silence/Public Violence**, 1989
Encaustic on aluminum panel
94¹³/₁₆ × 71³/₄ (240.8 × 182.3 cm)
Courtesy of Sonnabend Gallery, New York



figure 25. Investigations ("Have I reasons? The answer is: my reasons will soon give out. And then I shall act, without reasons."), 1990
Graphite on vellum
18 × 18 (45.7 × 45.7 cm)
Courtesy of Leo Castelli Gallery, New York

York



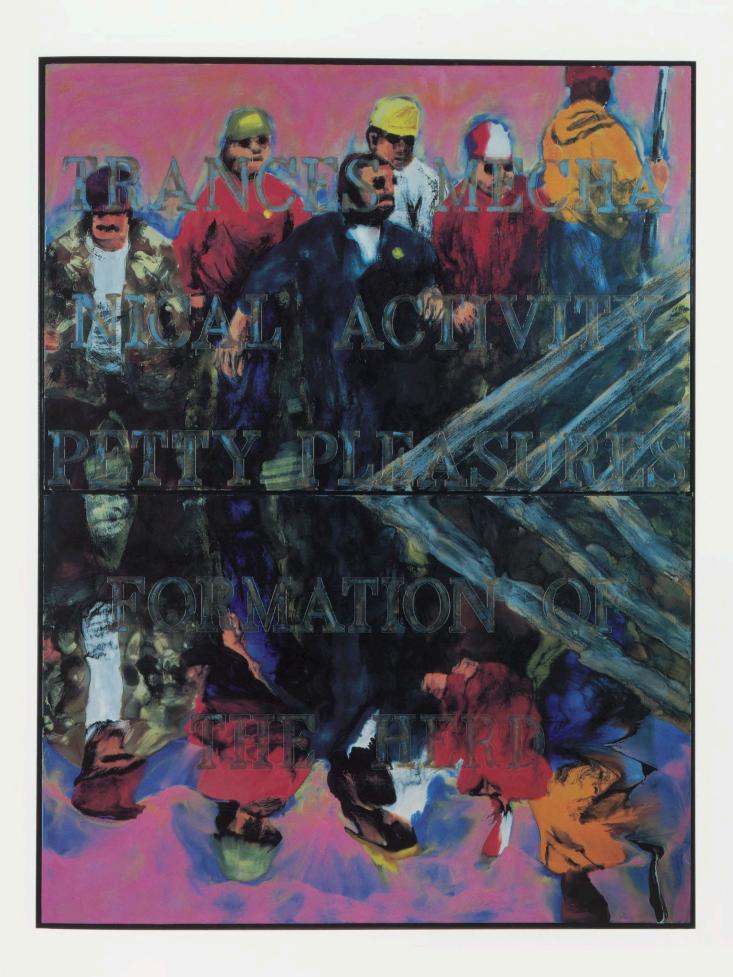
4. Trances/Mechanical Activity/Petty Pleasures/
Formation of the Herd, 1989
Encaustic on aluminum panel
94% × 71% (241 × 182.6 cm)
Courtesy of Sonnabend Gallery, New York



figure 26. **Investigations** ('It is almost as if seeing the sign in this context were an echo of a thought. 'The echo of a thought in sight' one would like to say.''), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm)
Courtesy of Leo Castelli Gallery, New York

ures/

ork



5. Correctness/Rotten Resistance/Slave Morality, 1989
Encaustic on aluminum panel
94¹⁵/₁₆ × 72¹/₁₆ (241.1 × 183 cm)
Courtesy of Sonnabend Gallery, New York

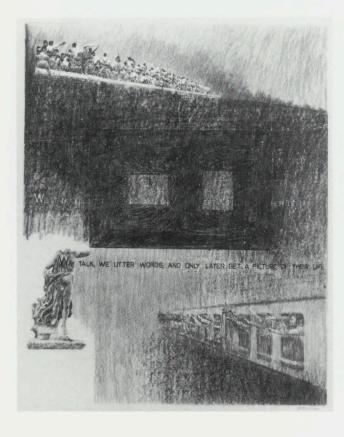


figure 27. Investigations ("We talk, we utter words, and only later get a picture of their life."), 1990
Graphite on vellum
18 × 18 (45.7 × 45.7 cm)
Courtesy of Leo Castelli Gallery, New York





6. In a Sinking World/Who Speaks for Atlantis, 1989
Encaustic on aluminum panel
95 × 71% (241.3 × 182.6 cm)
Courtesy of Sonnabend Gallery, New York

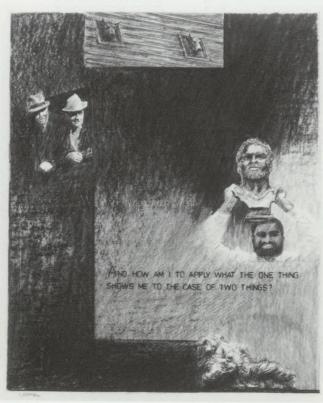
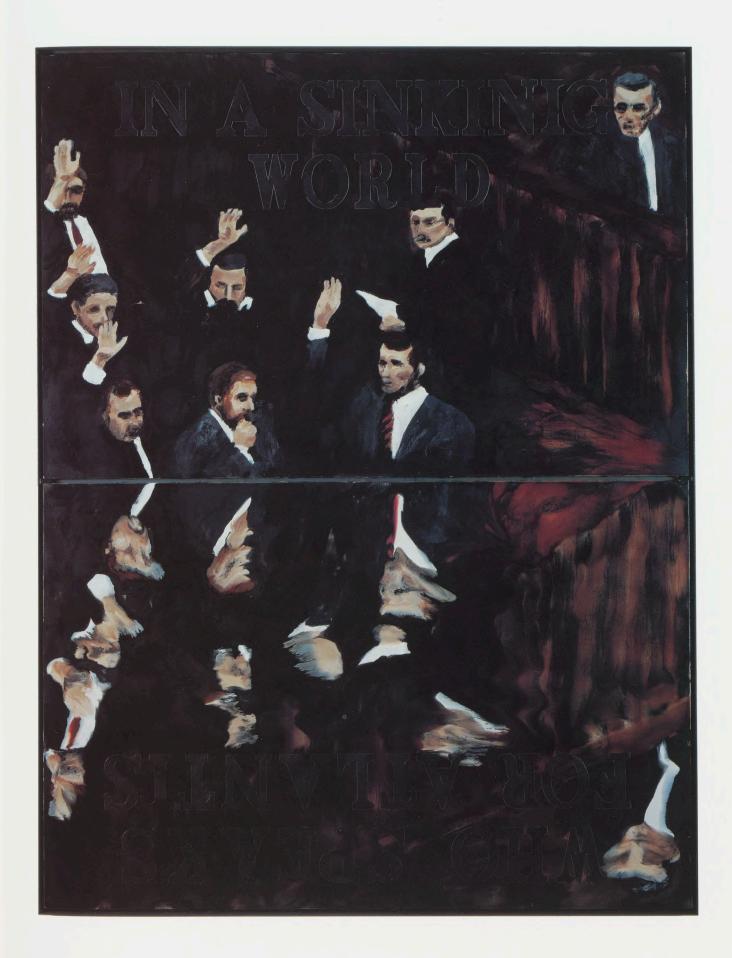
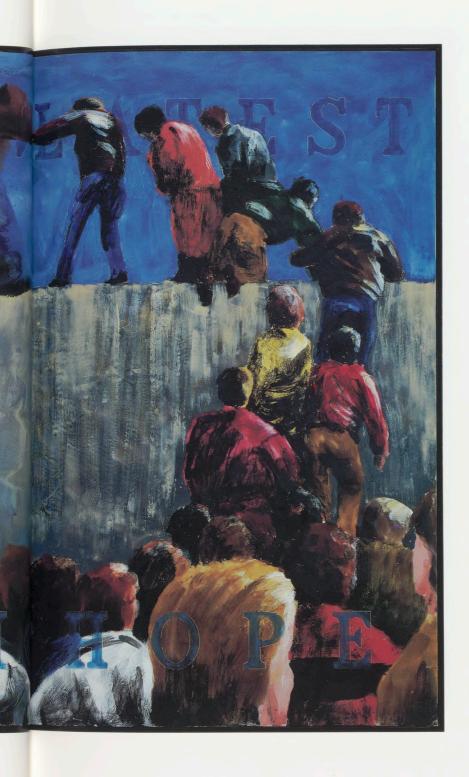


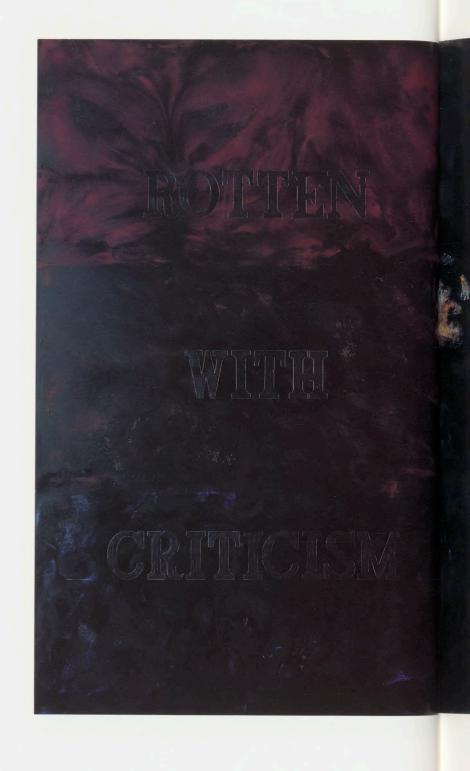
figure 28. Investigations ('And how am I to apply what the one thing shows me to the case of two things?''), 1990 Graphite on vellum $18 \times 18 \, (45.7 \times 45.7 \, \text{cm})$ Courtesy of Leo Castelli Gallery, New York







7. **Newest Latest/Hope Despair**, 1989
Encaustic on aluminum panel
72 × 95½ (182.9 × 241.6 cm)
Courtesy of Sonnabend Gallery, New York





8. **Rotten With Criticism**, 1989
Encaustic on two aluminum panels
71½ × 100 (181.6 × 254 cm)
Courtesy of Sonnabend Gallery, New York

9. **Horde/Hoard/Whored**, 1989
Encaustic on two aluminum panels $47\% \times 76\%$ (121.6 × 194.9 cm)
Courtesy of Sonnabend Gallery, New York

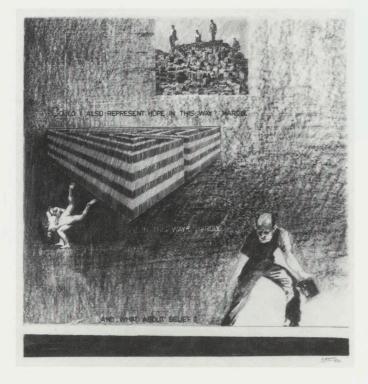
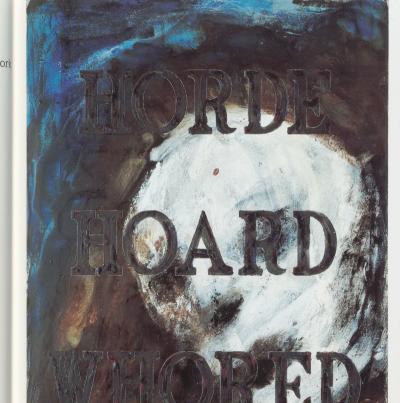


figure 29. Investigations (''Could I also represent hope in this way? Hardly. And what about belief?''), 1990 Graphite on vellum $18 \times 18 \ (45.7 \times 45.7 \ cm)$ Courtesy of Leo Castelli Gallery, New York





10. Improvident/Decisive/Determined/Lazy..., 1990
Encaustic on aluminum panel
143¹/₄ × 94³/₄ (863.9 × 240.7 cm)
Courtesy of Leo Castelli Gallery, New York

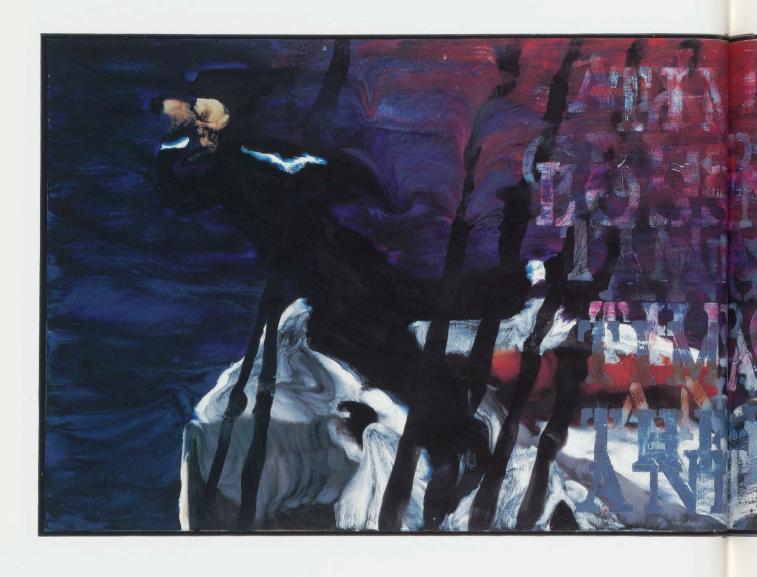


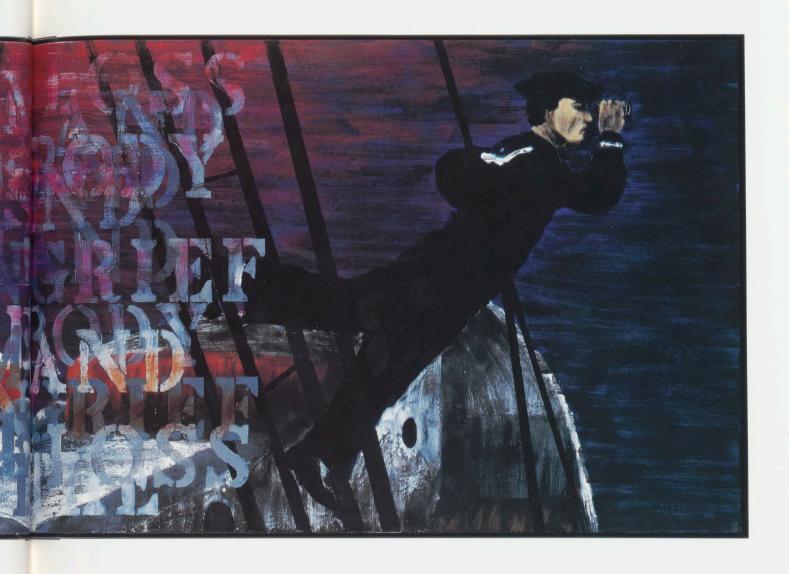
figure 30.

Investigations ("For how can I go so far as to try to use language to get between pain and its expression?"), 1990
Graphite on vellum
18 × 18 (45.7 × 45.7 cm)
Courtesy of Leo Castelli Gallery, New York









11. Time and Loss and Grief and the Body, 1990 Encaustic on aluminum panel $47\% \times 143 \ (121.6 \times 363.2 \ cm)$ Courtesy of Leo Castelli Gallery, New York

12. **Memory Is Hunger**, 1990
Encaustic on aluminum panel
143¹/₄ × 94⁵/₈ (363.9 × 240.4 cm)
Courtesy of Leo Castelli Gallery, New York



figure 31.

Investigations ("No course of action could be determined by a rule, because every course of action can be made out to accord with a rule."), 1990
Graphite on vellum
18 × 18 (45.7 × 45.7 cm)
Courtesy of Leo Castelli Gallery, New York



y York



13. **Faculty of Oblivion/Politics of Virtue**, 1990 Encaustic on aluminum panel 94³/₄ × 71³/₄ (240.7 × 182.3 cm) Courtesy of Leo Castelli Gallery, New York

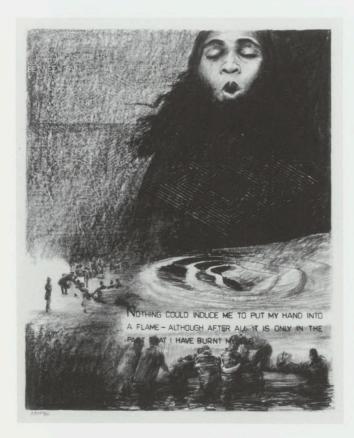


figure 32. Investigations ("Nothing could induce me to put my hand into a flame—although after all it is only in the past that I have burnt myself."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York

York



14. **Decisive and Determined/Ruthless and Disciplined**, 1990 Encaustic on aluminum panel 70½ × 475/8 (179.1 × 121 cm) Courtesy of Leo Castelli Gallery, New York

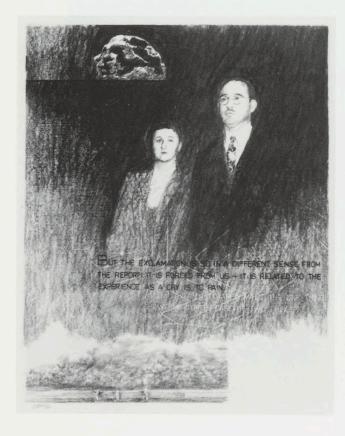


figure 33.

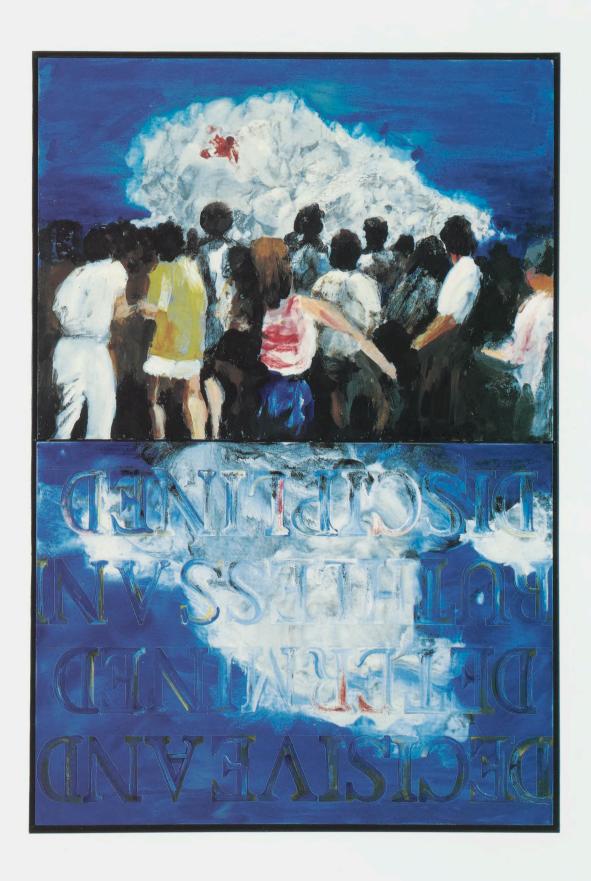
Investigations ("But the exclamation is so in a different sense from the report: it is forced from us—it is related to the experience as a cry is to pain."), 1990

Graphite on vellum

18 × 18 (45.7 × 45.7 cm)

Courtesy of Leo Castelli Gallery, New York





15. **Monument Dead Monument/Rush Life Rush**, 1990 Encaustic on aluminum panel 143½ × 94% (364.5 × 241 cm)
Courtesy of Leo Castelli Gallery, New York

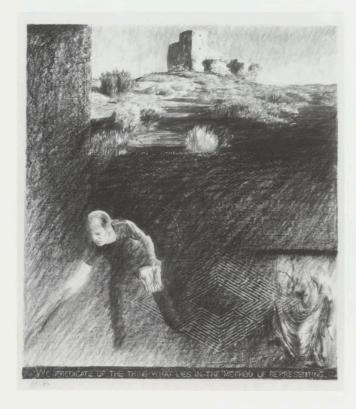


figure 34.

Investigations ("We predicate of the thing what lies in the method of representing it."), 1990

Graphite on vellum

18 × 18 (45.7 × 45.7 cm)

Courtesy of Leo Castelli Gallery, New York



Selected Exhibitions and Bibliography

compiled by Dena Andre

Personal History

1931 Born, Kansas City, Missouri.

1948–50 Studies at the Kansas City Art Institute, University of Kansas City, Missouri.

1950–51 Studies at the California School of Fine Arts, San Francisco.

1951–52 United States Army Engineers, with service in Arizona and Korea.

1953–55 Studies at Reed College, Portland, Oregon.

1955-59 Painting and theater improvisation in San Francisco.

1959 Explores film, makes theater proposals in California and New York.

1961 Moves to New York. Makes first sculptures: Box With the Sound of Its Own Making and Column.

1963 Receives M.A. in Art History from Hunter College, New York.

1963–65 Composes five dance works: *Arizona, 21.3, Site, Waterman Switch,* and *Check,* which are performed in New York, Ann Arbor, Stockholm, and Düsseldorf.

1965–70 Works at large-scale sculpture in various materials; develops proposals for Earth Projects; makes further explorations in film and performance.

1967 Assistant Professor at Hunter College, New York.

1967–83 Creates series of felt sculptures.

1969 Simon R. Guggenheim Memorial Foundation Fellowship.

1973 Begins work on the Philadelphia *Labyrinth*, the *Blind Time* drawings, and *Voice*.

1978 Skowhegan Medal for Progress and Environment.

1982 Begins hydrocal reliefs, *Psychomachia* and *Firestorm* series.

1987 Creates Holocaust series.

1988 Executes first series of etchings; Continuities.

1989 Encaustic paintings.

1990 Investigations drawings.

Exhibitions are listed in chronological order; an asterisk (*) denotes a one-person exhibition. Catalogues are cited within the data on each exhibition, while reviews, books, and articles are listed at the end of each year.

1958 *Dilexi Gallery, San Francisco.

1959 *Dilexi Gallery, San Francisco.

1960 Munro, Eleanor C. "Art News from San Francisco." Art News. Vol. 58, February. 46

1963 *Green Gallery, New York. Green Gallery, New York

"Sight and Sound," Cordier & Ekstrom, New York.

"Black, White and Grey," Wadsworth Athenaeum, Hartford, Connecticut.

"Mixed Media and Pop Art," Albright-Knox Art Gallery, Buffalo (catalogue).

"Number Five," (concert of dance with Yvonne Rainer, Carol Brown, Billy Kluver, and Jennifer Tipton), sponsored by the Washington Gallery of Modern Art, Washington, D.C.

O'Doherty, Brian. "Art: Connoisseurs Face Busy Season." The New York Times. October 19. 22.

1964 *Galeria Schmela, Düsseldorf.

*Green Gallery, New York.

Oeri, Georgine. "The Object of Art."

Quadrum. No. 16. 4–6.

1965 *Green Gallery, New York.

"Flavin, Judd, Morris, Williams," Green Gallery, New York,

"Shape and Structure," Tibor de Nagy Gallery, New York.

"Young America 1965," Whitney Museum of American Art, New York.

"10," Dwan Gallery, New York.

Antin, David. "Art & Information, 1 Grey Paint." Art News. Vol. 65, April. 22–24; 56–58.

Berrigan, Ted. "Reviews & Previews: Robert Morris." Art News. Vol. 63, February. 13.

Johnson, Jill. "The New American Modern Dance." *The New American Arts*. Richard Kostelanetz, ed. New York: Collier Books. 160–193.

Kozloff, Max. "The Further Adventure of American Sculpture." Arts Magazine. Vol. 39, February. 24–31.

Waldman, Diane. "Cornell: The Compass of Boxing." *Art News.* Vol. 64, March. 42–45; 49–50.

1966 *Dwan Gallery, Los Angeles.

"The 'Other' Tradition," Institute of Contemporary Art, University of Pennsylvania, Philadelphia (catalogue, with essay by G. R. Swenson).

"Primary Structures," The Jewish Museum, New York (catalogue, with introduction by Kynaston McShine).

"Contemporary American Sculpture, Selection I," Whitney Museum of American Art, New York.

"Art in Process," Finch College Museum of Art, New York (catalogue, with foreword by Elayne H. Varian).

"68th American Exhibition," Art Institute of Chicago (catalogue, with introduction by A. James Speyer).

"Eight Sculptors: The Ambiguous Image," Walker Art Center, Minneapolis (catalogue, with texts by Martin Friedman and Jan van der Marck).

"Sculpture Annual," Whitney Museum of American Art, New York.

Factor, Don. "Los Angeles—Robert Morris." *Artforum.* Vol. 4, May. 13.

Friedman, Martin. "Robert Morris: Polemics and Cubes." *Art International*. Vol. 10, December 20. 23–27.

Lippard, Lucy R. "Rejective Art." *Art International*. Vol. 8, October 20, 33–37.

McConathy, Dale. "10." 57th Street Review. November 15. 1.

O'Doherty, Brian. "Minus Plato." *Art and Artists*. Vol. 1, September. 10–11. Smithson, Robert. "Entropy and the New Monuments." *Artforum*. Vol. 4, June. 26–31.

1967 *Leo Castelli Gallery, New York.

"Ten Years," Leo Castelli Gallery, New York.

"Color, Image and Form," The Detroit Institute of Arts, Detroit.

"American Sculpture of the Sixties," Los Angeles County Museum of Art (catalogue, with texts by Lawrence Alloway, Wayne V. Andersen, Dore Ashton, John Coplans, Clement Greenberg, Max Kozloff, Lucy R. Lippard, James Monte, Barbara Rose, and Irving Sandler; Maurice Tuchman, ed.).

"New Sculpture and Shaped Canvas," California State College, Los Angeles.

"The 1960s: Painting and Sculpture from the Museum Collection," The Museum of Modern Art, New York.

International Institute Torcuato di Tella, Buenos Aires.

"Kompas III," Stedelijk van Abbemuseum, Eindhoven, The Netherlands (catalogue, with preface by Jean Leering and Paul Wember; introduction by Jean Leering).

"5th International Exhibition," The Solomon R. Guggenheim Museum, New York (catalogue, with introduction by Edward F. Fry). Traveled to: Art Gallery of Ontario, Toronto; National Gallery of Canada, Tooawa; Montreal Museum of Fine Arts.

Ashton, Dore. "Jeunes talents de la sculpture américaine." *Aujourd'hui.* Vol. 10, December 1966/January 1967. 158–160.

Lippard, Lucy R. "Eros Presumptive." The Hudson Review. Vol. 20, Spring. 91–99.

Michelson, Annette. "10 x 10: 'Concrete Reasonableness.' " Artforum. Vol. 5, January. 30–31.

Perrault, John. "Union-Made." Arts Magazine. Vol. 41, March. 26–31.

Picard, Lil. "Ausstellungen in New York." *Das Kunstwerk*. Vol. 20, April/ May. 23.

Rainer, Yvonne. "Don't Give the Game Away." Arts Magazine. Vol. 41. April. 44–47.

Rose, Barbara. "The Value of Didactic Art." *Artforum.* Vol. 5, April. 32–36.

_____. American Art Since 1900. New York and Washington: Praeger.

Rosenberg, Harold. "The Art World." The New Yorker. Vol. 43, February 25. 99–109.

1968 *Stedelijk van Abbemuseum, Eindhoven, The Netherlands.

*Galerie Ileana Sonnabend, Paris.

*Leo Castelli Gallery, New York.

11

*"Felt Pieces," Galerie Ileana Sonnabend, Paris.

"Plus by Minus: Today's Half-Century,"
The Buffalo Fine Arts Academy,
Albright-Knox Art Gallery, Buffalo
(catalogue, with essay by Douglas
MacAgy).

"Minimal Art," Gemeentemuseum, The Hague.

"L'Art Vivant 1965–1968," Foundation Maeght, Saint Paul, France.

"Art of the Real: USA 1948–1968," The Museum of Modern Art, New York (catalogue, with essay by E. C. Goossen).

'The Pure and Clear: American Innovations,'' Philadelphia Museum of Art.

"1968 Annual Exhibition: Sculpture,"
Whitney Museum of American Art, New
York

Alfieri, Bruno. "Come andare avanti." *Metro*. No. 14, June. 80–89.

Antin, David. "Differences—Sames: New York 1966–1967." *Metro.* No. 13, February. 78–104.

_____ and Chandler, John. "The Dematerialization of Art." *Art International.* Vol. 12, February. 31–36.

Battcock, Gregory. "Robert Morris." Arts Magazine. Vol. 42, May. 30–31.

______, ed. *Minimal Art, A Critical Anthology.* New York: E. P. Dutton & Co.

Develing. E. ''Ideologische Kunst: Minimal Art.'' *Museumjournaal*. Series 13. 2–12.

"Exhibitions." *Time*. Vol. 92, October 11. 84.

Feldman, Anita. "In the Museums." *Arts Magazine*. Vol. 42, June/Summer. 57.

Gilardi, Piero. "Primary Energy and the 'Microemotive Artists'." *Arts Magazine*. Vol. 43, September/October. 48–51.

Glueck, Grace. "Documenta: It Beats the Biennale." *The New York Times.* July, 7. Section 2, 20D.

_____. "A Feeling of Felt." The New York Times. April 28. Section 2, 35D.

Hahn, Otto. ''Ingres and Primary Structures.'' *Arts Magazine*. February. 24–26.

Hutchinson, Peter. "Earth in Upheaval." *Arts Magazine*. Vol. 43, November. 19, 21.

Kapprow, Allan. "The Shape of the Art Environment." *Artforum.* Vol. 6, Summer. 32–33.

Leering, J. "Robert Morris: 2 L-Shapes 1965." *Museumjournaal*. Amsterdam: Rijksmuseum. Vol. 13. 135.

Leider, Philip. "The Properties of Materials: In the Shadow of Robert Morris." *The New York Times*. December 22. Section 2, 31D.

Mussman, Toby. "Literalness and the Infinite" in *Minimal Art, A Critical Anthology* (Gregory Battcock, ed.). New York: E. P. Dutton & Co. 236–250.

"The New Art: It's Way, Way Out." Newsweek. Vol. 72, July 29. 56–63.

Perrault, John. "Reviews and Previews." *Art News*. Vol 67, September. 12–13.

Pleynet, Marcelin. "Peinture et 'Struturalisme." *Art International.* Vol. 12, November 20. 29–34.

Rose, Barbara. "Blowup—The Problem of Scale in Sculpture." *Art in America*. Vol. 56, July/August. 80–91.

Sauerwein, Laurent. "Two Sculptures by Robert Morris." Studio International. Vol. 175, May. 276.

"Sculpture." *Time*. Vol. 91, May 17. 74.

Sharp, Willoughby. "Air Art." Studio International. Vol. 175, May. 262–265. Smithson, Robert. "A Museum of Language in the Vicinity of Art." Art International. Vol. 12, March 20. 21–27.

Tillum, Sidney. "Earthworks and the New Picturesque." *Artforum.* Vol. 7, December. 42–45.

1969 *Galleria Enzo Sperone, Turin.

*Irving Blum Gallery, Los Angeles.

*"Robert Morris," The Corcoran Gallery of Art, Washington, D.C. (catalogue, with essay by Annette Michelson). Traveled to The Detroit Institute of Art.

*Leo Castelli Gallery, New York.

"Ecologic Art," John Gibson Gallery, New York.

"Films," Paula Cooper Gallery, New York.

"Five Sculptors: Andre, Flavin, Judd, Morris, Serra," The Art Gallery, University of California, Irvine.

"Der Raum in der AmerikanischenKunst," Kunsthaus, Zurich (catalogue, with introduction by Felix Andreas Bauman).

"Earth Art," White Museum of Art, Cornell University, Ithaca, New York (catalogue).

"TRARMPROREEROFIBSEATERLR (Robert Morris-Rafael Ferrer)," C.A.A.M., University of Puerto Rico, Mayaguez.

"Contemporary American Sculpture: Selection II," Howard and Jean Lipman Foundation, Whitney Museum of American Art, New York.

"Soft Art," New Jersey State Museum, Trenton, New Jersey.

"Op Losse Schroeven, (Square Pegs in Round Holes)," The Stedelijk Museum, Amsterdam (catalogue, with essays by Ger van Elk and Wim A. L. Berren in Dutch; essay by Piero Gilardi in English). "New Media: New Methods," The Museum of Modern Art, New York.

Galerie Heiner Friedrich, Munich.

"Painting and Sculpture Today—1969,"
Indianapolis Museum of Art, Indianapolis, Indiana.

"Soft Sculpture," American Federation of the Arts, New York.

'Anti-Illusion: Procedures/Materials," Whitney Museum of American Art, New York (catalogue, with essays by James Monte and Marcia Tucker).

"New York 13," Vancouver Art Gallery, Vancouver, Canada.

"Contemporary Drawing Exhibition," Finch College Museum of Art, New York (catalogue, Some Recent Trends, with preface by Robert Morris).

"14 Sculptors: The Industrial Edge," Walker Art Center, Minneapolis (catalogue, with texts by Barbara Rose, Christopher Finch, and Martin Friedman).

"Art on Paper 1969," Weatherspoon Gallery, University of North Carolina, Greensboro.

"Art by Telephone," Museum of Contemporary Art, Chicago.

Sammlung Karl Stroher, Neuen National Galerie, Berlin.

"Critics Choice," New York State Council on the Arts, New York.

"When Attitudes Become Form," Kunsthalle, Bern (catalogue, with statements by Harald Szeemann, Scott Burton, and Gregoire Müller).

"Robert Morris-Joseph Kosuth," Laura Knott Gallery, Bradford Junior College, Bradford, Massachusetts.

"Plastics and New Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia (catalogue, with essay by Stephen S. Prokopoff).

"New York Painting and Sculpture: 1940– 1970," Metropolitan Museum of Art, New York.

"Art in Process IV," Finch College Museum of Art, New York (catalogue, with foreword by Elayne H. Varian).

Pennsylvania State University, University Park.

Robert Hull Fleming Museum, University of Vermont, Burlington.

"Pop Art," Hayward Gallery, London.

"An American Report on the Sixties,"
Denver Art Museum.

"American Drawings of the Sixties: A Selection," Art Center, New School for Social Research, New York (catalogue, with essay by Paul Mocsanyi).

"Contemporary Drawing Show," Fort Worth Art Center, Fort Worth, Texas.

Brunelle, Al. "Reviews and Previews." Art News. Vol. 68, April. 20, 22.

Junker, Howard. "Down to Earth." Newsweek. Vol. 73, March 24. 101.

Kozloff, Max. "Art." The Nation. Vol. 208, March 17. 347–348.

_____. "9 in a Warehouse." Artforum. Vol. 7, February. 38–42.

Mellow, James R. "New York Letter." *Art International*. Vol. 13, April 20. 34–39.

Müller, Gregoire. "Robert Morris Presents Anti-Form." *Arts Magazine*. Vol. 43, February. 29–30.

Pomeroy, Ralph. "Soft Objects." Arts Magazine. Vol. 43, March. 46–48.

Reise, Barbara. "Untitled 1969': a footnote on art and minimal stylehood." *Studio International*. Vol. 177, April. 166–167.

Rose, Barbara. "Sculpture as an Intimate Art." *New York*. April 14. 48–49.

_____. "Problems of Criticism IV: The Politics of Art, Part 3." *Artforum.* Vol. 7, May. 46–51.

Sharp, Willoughby. "Place and Process." *Artforum.* Vol. 8, November. 46–49.

Shirey, David L. "Impossible Art—What It Is." *Art in America*. Vol. 57, May/June. 32–47.

Simon, Rita. "In the Galleries." Arts Magazine. Vol. 43, April. 60.

Smithson, Robert. "Aerial Art." *Studio International*. Vol. 177, April. 180–181.

Tillum, Sidney. "Letters." *Artforum*. Vol. 7, February. 8.

Wilson, William S. "Hard Questions and Soft Answers." *Art News.* Vol. 68, November. 26–29; 81–84.

- 1970 *''Robert Morris,'' Whitney Museum of American Art, New York (catalogue, with essay by Marcia Tucker).
 - *Castelli Graphics, New York.
 - *Irving Blum Gallery, Los Angeles.
 - "Group Show," Irving Blum Gallery, Los Angeles.
 - "Spaces," The Museum of Modern Art, New York (catalogue, with introduction by Jennifer Licht and artists' statements.)
 - "Against Order: Chance and Art," Institute of Contemporary Art, University of Pennsylvania, Philadelphia (catalogue, with essay by Robert Pincus-Witten).
 - "Leaning/Hanging," Emily Lowe Gallery, Hofstra University, Hempstead, New York.
 - Kaiser Wilhelm Museum, Krefeld, Germany.
 - "The Drawing Society's New York Regional Drawing Exhibition," Cooper-Hewitt Museum, New York.
 - "Artists and Photographs," Multiples Gallery, New York.
 - "American Artists of the 1960s," Boston University Art Gallery.
 - "Painting and Sculpture Today—1970," Indianapolis Museum of Art, Indianapolis, Indiana (catalogue, with introduction by Carl J. Weinhardt, Jr.).
 - "Drawings of American Artists," Galerie Ricke, Cologne.

- "Third Salon International de Galeries— Pilotes," Museum of Fine Arts, Lausanne.
- "American Art Since 1960," The Art Museum, Princeton University, Princeton, New Jersey (catalogue, with texts by John Hand, Michael Levin, and Peter Morrin; Sam Hunter, ed.).
- "Using Walls (Indoors)," The Jewish Museum, New York (catalogue, with essay by Susan Tumarkin Goodman).
- "The Thing as Object," Kunsthalle Nurnberg, Nurnberg, West Germany.
- 'Information,'' The Museum of Modern Art, New York. (catalogue, with statements by the artists; Kynaston McShine, ed.)
- "Attitudes," Brooklyn Museum of Art, Brooklyn, New York.
- "Monumental Art," Contemporary Arts Center, Cincinnati (catalogue, with essay by W. A. Leonard).
- "American Drawings," Galerie Yvon Lambert, Paris.
- "Language," Dwan Gallery, New York.
- "Whitney Annual: Contemporary American Sculpture," Whitney Museum of American Art, New York.
- "Editions in Plastic," University of Maryland Art Gallery, College Park (catalogue, with an introduction by Alain de Leiris).

Antin, David. "Lead Kindly Blight." Art News. Vol. 69, November. 36–39; 87–90.

Ashton, Dore. "Robert Morris: Whitney Museum." Studio International. Vol. 179, June. 274–75.

Burnham, Jack. "Robert Morris: Retrospective in Detroit." *Artforum*. Vol. 8, March. 67–75.

Calas, Nicolas. "The Wit and Pedantry of Robert Morris." *Arts Magazine*. Vol. 44. March. 44–47.

Friedman, Martin. "14 Sculptors: The Industrial Edge." *Art International.* Vol. 14, February. 31–33.

Glueck, Grace. "Process Art and the New Disorder." *The New York Times*. April 11. Section 2, 27.

Goossen, E. C. "The Artist Speaks: Robert Morris." *Art in America*. Vol. 58, May. 104–111.

Kozloff, Max. "The Division and Mockery of the Self." *Studio International*. Vol. 179, January. 9–15.

Kramer, Hilton. "The Triumph of Ideas Over Art." *The New York Times*. January 25. Section 2, 27D.

Leider, Philip. "Spaces: Museum of Modern Art." *Artforum*. Vol. 8, February. 69–70.

Lipman, Jean. "Money for Money's Sake." Art in America. Vol. 58, January. 76–83.

Michelson, Annette. "Three Notes on an Exhibition as a Work." *Artforum*. Vol. 8, June. 62–64. Marandel, J. Patrice. "Robert Morris: Whitney Museum." *Art International*, Vol. 14, Summer, 128.

Pincus-Witten, Robert. "Language: Dwan Gallery." *Artforum*. Vol. 9, September. 75.

Plagens, Peter. "Robert Morris: Irving Blum Gallery." *Artforum.* Vol. 8, April. 86.

Ratcliff, Carter. "Robert Morris: Whitney Museum." Art News. Vol. 69, Summer. 65–66.

ney Museum." Art International. Vol. 14, Summer. 136.

bition at Hofstra University." Art International. Vol. 14, May. 77–78.

Trini, Tommaso. "At Home with Art: The Villa of Count Giuseppe Panzadi Blumo." Art in America. Vol. 58, September. 102–109.

Tuchman, Phyllis. "American Art in Germany: The History of a Phenomenon." *Artforum*. Vol. 9, November. 58–69.

Young, Joseph E. "Robert Morris: Irving Blum Gallery." Art International. Vol. 14, Summer. 113.

- 1971 *The Tate Gallery, London (catalogue, with texts by Michael Compton, David Sylvester, and the artist).
 - *Galerie Ileana Sonnabend, Paris.
 - "Contemporary Sculpture from Northwest Collections," Western Washington State College, Bellingham.
 - "6th International Exhibition," Guggenheim Museum, New York (catalogue, with preface by Diane Waldman).
 - "Works for New Spaces," Walker Art Center, Minneapolis (catalogue, with essay by Martin Friedman).
 - "Sonsbeek '71," Park Sonsbeek, Arnhem/ Utrecht, The Netherlands. (catalogue, with foreword by Professor P. Sanders; essay by W. A. L. Beeren).

- "Artist—Theory—Work," Kunsthalle Nürnberg, Nürnberg, West Germany.
- "Kid Stuff," Albright-Knox Art Gallery, Buffalo.
- "Works on Film," Leo Castelli Gallery, New York.
- "Prospect 71," Staditschen Kunsthalle, Düsseldorf.
- "ROSC 1971," Royal Dublin Society, Dublin, Ireland.
- "Six Sculptors: Extended Structures,"
 Museum of Contemporary Art, Chicago
 (catalogue, with essay by Stephen S.
 Prokopoff).
- "Art on Paper," Weatherspoon Gallery, University of North Carolina, Greensboro.

"Art & Technology Program of the Los Angeles County Museum of Art (1967– 1971)," Los Angeles County Museum of Art.

Ashton, Dore. "Synoptic Loft: U.S. Commentary." *Studio International*. Vol. 182, November. 199–200.

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Banham, Reyner. "It Was SRO—And a Disaster." The New York Times. May 23. Section 2, 28.

Blok, Cor. "Sonsbeek '71." Art International. Vol. 15, November. 47–49. Burn, Guy. "Robert Morris at the Tate Gallery." Goya. No. 105, November. 188.

Burr, James. "Robert Morris: Tate Gallery." *Apollo*. Vol. 93, May. 420. Celant, Germano. "Robert Morris: Information, Documentation, Archives." *Arte Contemporania*. No. 7. 36–39.

Denvir, Bernard. "Robert Morris: Tate Gallery, London." Art International. Vol. 15, Summer. 93.

Fuller, Peter. "Robert Morris: Tate Gallery." *Connoisseur*. Vol. 177, July. 238.

Kurtz, Bruce. "Reports: Sonsbeek." *Arts Magazine*. Vol. 46, September. 50–52.

Linville, Kasha. 'Sonsbeek: Speculations, Impressions.' *Artforum.* Vol. 10, October. 54–61.

Monte, James. "Looking at the Guggenheim International." *Artforum*. Vol. 9, March. 28–31.

Reichardt, Jasia. "Return to Humanism." *Architectural Design*. Vol. 41, August. 467.

Reise, Barbara. "The Aborted Haacke and Robert Morris Shows." *Studio International*. Vol. 182, July. 30–39.

with Reid, Sir Norman. "The Limits of Collecting." Studio International. Vol. 182, July. 38 –39. Russell, John. "London: Morris Dancing." Art News. Vol. 70, Summer. 38, 43

Whittet, G. S. "Morris in Retrospect." Art and Artists. Vol. 6, June. 36–37.

1972 *Leo Castelli Gallery, New York.

"Projektion," Louisana Museum, Copenhagen.

"70th American Exhibition," Art Institute of Chicago (catalogue, with essay by A. James Speyer).

"Reflections Through a Collector's Eye," Art Museum of Indiana University, Bloomington.

"Diagrams & Drawings," Rijksmuseum Kröller Müller, Otterlo, The Netherlands.

"Spoleto Festival," Spoleto, Italy

Bonito-Oliva, Achille. "Robert Morris Interviewed by Achille Bonito-Oliva." Domus. No. 516, November. 43–44. Burnham, Jack. "Voices from the Gate." Arts Magazine. Vol. 46, Summer. 34–46.

Kingsley, April. "Robert Morris: Castelli." *Art News*. Vol. 71, May. 53.

Matthias, Rosemary. "Robert Morris: Castelli Downtown." *Arts Magazine*. Vol. 46, Summer. 58.

Picard, Lil. "Interview mit Robert Morris." *Das Kunstwerk*. Vol. 25, March. 3–13.

Perrault, John. "A Sculpted Play on Words." *The Village Voice*. May 4. 30. Schjeldahl, Peter. "Robert Morris: Maxi of the Minimals." *The New York Times*. Sunday, May 7. Section 2, 23. Schwartz, Barbara. "Morris at Castelli." *Craft Horizons*. Vol. 32, August. 47–48.

1973 *Konrad Fischer Gallery, Düsseldorf.

*Max Protetch Gallery, Washington, D.C.

*Galleriaforma, Genoa.

*Lucio Amelio Modern Art Agency, Naples.

*Galerie Ileana Sonnabend, Paris.

*Ace Gallery, Vancouver, Canada.

*Ace Gallery, Venice, California.

"New York's Finest," Max Protetch Gallery, Washington, D.C.

"1973 Biennial Exhibition," Whitney Museum of American Art, New York (catalogue, with foreword by John I. Baur).

"3D into 2D: Drawing for Sculpture," New York Cultural Center, New York (catalogue, with introduction by Susan Ginsburg). Traveled to: Kunstmuseum, Lucerne, Switzerland.

"Art in Evolution," Xerox Square Exhibit Center, Rochester, New York.

Ace Gallery, Vancouver, Canada.

"American-type Sculpture," Visual Arts Gallery, New York.

"Video Tapes," Leo Castelli Gallery, New York.

"Drawings," Cusack Gallery, Houston.

"Record as Artwork," Francoise Lambert Gallery, Milan.

"Soft as Art," New York Cultural Center, New York (catalogue, with introduction by Mario Amaya).

Collins, James. ''Soft as Art: New York Cultural Center.'' *Artforum.* Vol. 11, June. 89–90.

Krauss, Rosalind. "Sense and Sensibility." *Artforum.* Vol. 12, November. 43–53.

Peppiatt, Michael. "Robert Morris at the Galerie Sonnabend." Art International. Vol. 17, April. 69.

1974 *''Robert Morris/Projects,'' Institute of Contemporary Art, University of Pennsylvania, Philadelphia (catalogue, essay by Edward F. Fry).

*Sonnabend Gallery and Leo Castelli Gallery, New York.

*Galerie Art in Progress, Munich.

*Alessandra Castelli Gallery, Milan.

*``Grand Rapids Project,'' Belknap Park, Grand Rapids, Michigan.

*''Robert Morris,'' Musee d'Art et d'Industrie, Saint Etienne, France (catalogue, with introduction by Bernard Ceysson).

''Drawings,'' Leo Castelli Gallery, New York.

"Political Art," Max Protetch Gallery, Washington, D.C.

"Line as Language: 6 Artists Draw," The Art Museum, Princeton University, Princeton, New Jersey (catalogue, with essay by Rosalind Krauss).

"Idea and Image in Recent Art," The Art Institute of Chicago (catalogue, with essay by Anne Romimer).

"Videotapes: Six from Castelli," de Saisset Art Gallery, University of Santa Clara, Santa Clara, California.

"Interventions in Landscapes," Hayden Gallery, Massachusetts Institute of Technology, Cambridge. "The Ponderosa Collection," The Contemporary Arts Center, Cincinnati.

"Kunst-Uber Kunst," Kölnischer Kunstverein, Cologne.

Christian Stein, Turin.

"Record as Artwork," Galerie Ricke, Cologne.

"Castelli at Berggruen," John Berggruen Gallery, San Francisco.

"Art/Voir," Centre National d'Art et de Culture George Pompidou, Paris.

"In Three Dimensions," Leo Castelli Gallery, New York.

"Surrealität—Bildrealität 1924–1974," Städtische Kunsthalle, Düsseldorf (catalogue, with essay by Jürgen Harte). Traveled to the Stattliche Kunsthalle Baden-Baden, West Germany.

Anderson, Laurie. "Line As Language: Six Artists Draw." *Art News.* Vol. 73, Summer. 113–114.

Dreiss, Joseph. "Robert Morris: Sonnabend and Castelli Downtown." *Arts Magazine*. Vol. 48, June. 59–60.

Freed, Hermine. "Video and Abstract Expressionism." *Arts Magazine*. Vol. 49, December. 67–69.

Fry, Edward F. "Robert Morris: The Dialectic." Arts Magazine. Vol. 49, September. 22–24.

Gilbert-Rolfe, Jeremy. "Robert Morris: The Complication of Exhaustion." *Artforum.* Vol. 13, September. 44–49.

_____. "Line as Language: Six Artists Draw." *Artforum*. Vol. 12, June. 67–68.

Kingsley, April. "Robert Morris: Leo Castelli and Ileana Sonnabend Galleries." *Art International*. Vol. 18, Summer. 45, 64.

Kozloff, Max. "Robert Morris: Institute of Contemporary Art, Philadelphia." Artforum. Vol. 12, June. 65–66.

Russell, John. "Felt Sculptures Dominate Robert Morris Exhibition." The New York Times. Saturday, April 20. Section 2, 27.

Schwartz, Barbara. "In Three Dimensions." *Craft Horizons*. Vol. 34, December. 59.

"Pin-ups." Art News. Vol. 73, September. 44.

1975 *D'Alessandro-Ferranti, Rome.

"Light/Sculpture," William Hayes Ackland Memorial Art Center, Chapel Hill, North

- Carolina (catalogue, with introduction by John Minor Wisdom).
- "Zeichnungen III, USA," Städtisches Museum, Leverkusen, Germany.
- "Functions of Drawing," Rijksmuseum Kröller Müller, Otterlo, The Netherlands.
- "Labyrinths," Philadelphia College of Art, Philadelphia (catalogue, with interviews with the artists by Janet Kardon).
- "Twentieth Century, Masterworks in Wood," Portland Art Museum, Portland, Oregon.
- "25 Stills," Whitney Museum of American Art Downtown Branch, New York.
- "Sculpture, American Directions 1945— 1975," The National Collection of Fine Arts, Smithsonian Institution, Washington, D.C.
- "Judd, Flavin, Morris," Leo Castelli Gallery, New York.
- "Bodyworks," The Museum of Contemporary Art, Chicago (catalogue, with essay by Ira Licht).
- "Menace," Museum of Contemporary Art, Chicago (catalogue, with essay by Stephen Prokopoff).
- "The New Image," The High Museum of Art, Atlanta (catalogue, with texts by John Howett and Paula Hancock).
 - Kingsley, April. "Labyrinths: Philadelphia College of Art." *Artforum*. Vol. 14, February. 72–73.
 - Martin, Richard. "Persistent Sublime." Arts Magazine. Vol. 49, January. 74–75.
 - Russell, John. "Dan Flavin, Donald Judd, Ellsworth Kelly, Robert Morris: Leo Castelli Gallery." *The New York Times*. November 29. 33.
- 1976 *Sonnabend Gallery, New York.
 - *Leo Castelli Gallery, New York.
 - "Drawing Now," Museum of Modern Art, New York (catalogue, with essay by Bernice Rose).
 - "Autogeography," Whitney Museum of Amercian Art Downtown Branch, New York.
 - "72nd American Exhibition," The Art Institute of Chicago (catalogue, with essay by Anne Rorimer).
 - "Survey Part I," Sable-Castelli Gallery Ltd., Toronto.
 - "American Art Since 1945," Dallas Museum of Fine Arts (catalogue, with essay by Alicia Legg).
 - "200 Years of American Sculpture," Whitney Museum of American Art, New York (catalogue, with texts by Tom Armstrong, Wayne Craven, Norman Feder, Barbara Haskell, Rosalind E. Krauss, Daniel Robbins, and Marcia Tucker).
 - Anker, Valentina, and Dallenbach, Lucien. "La Reflexion Speculaire dans la Peinture et la Recents." Art International. Vol. 19, February. 30–31. Grove, Nancy. "Robert Morris: Sonnabend." Arts Magazine. Vol. 50, September. 23–24.

- Johnson, Ellen H. "American Art of the Twentieth Century." *Apollo*. Vol. 102, February. 128–135.
- Onorato, Ronald J. "The Modern Maze." Art International. Vol. 20, April. 21–25.
- Patton, Phil. "Robert Morris: Leo Castelli, Downtown." *Art News*. Vol. 75, December. 118–119.
- Ratcliff, Carter. "Robert Morris: Leo Castelli and Sonnabend Galleries." Art News. Vol. 75, September, 125.
- Russell, John. "Robert Morris Sculpture at Castelli and Sonnabend Galleries." *The New York Times*, April 30. Section 3, 14.
- _____. "Drawing Now, One of the Modern's Best." *The New York Times*. January 24. 23.
- Tuchman, Phyllis. "American Art in Germany: The History of a Phenomenon." *Artforum*. Vol. 9, November. 66–67.
- 1977 *The Louisiana Museum, Humlebaek, Denmark.
 - *William College Museum of Art, Williamstown, Massachusetts.
 - *James Corcoran Gallery, Los Angeles.
 - *Portland Center for the Visual Arts, Portland, Oregon.
 - *''Het Observatorium van Robert Morris in Oostelijk, Flevoland,'' Stedelijk Museum, Amsterdam (catalogue, with essay and interview by E. de Wilde).
 - *Reconstruction and Permanent Installation of ''Observatory,'' Oostelijk, Flevoland, The Netherlands.
 - *"Blind Time," Galerie Art In Progress, Düsseldorf.
 - *Galerie Ileana Sonnabend, Paris.
 - "Improbable Furniture," Institute of Contemporary Art, Philadelphia (catalogue, with texts by Robert Pincus-Witten and Suzanne Delehanty). Traveled to La Jolla Museum of Contemporary Art, La Jolla, California
 - "Drawing of the '70s," The Art Institute of Chicago (catalogue, with essay by Harold Joachim).
 - "Robert Barry, Don Judd, Robert Morris, Keith Sonnier," Leo Castelli Gallery, New York.
 - "Ideas in Sculpture," The Renaissance Society at the University of Chicago.
 - "Words at Liberty," The Museum of Contemporary Art, Chicago (catalogue, with essay by Judith Russi).
 - "Two Decades of Exploration: Homage to Leo Castelli on the Occasion of His 20th Anniversary," Newport Art Association, Newport, Rhode Island.
 - "The City Project," New Gallery of Contemporary Art, Cleveland.
 - "Documenta 6," Kassel, West Germany. "Drawings," The Sable-Castelli Gallery,
 - "New York: The State of Art," New York State Museum, Albany, New York.

Toronto.

"Probing the Earth: Contemporary Land Projects," The Hirshhorn Museum and Sculpture Garden, The Smithsonian In-

- stitution, Washington, D.C. (catalogue, with essay by John Beardsley). Traveled to The La Jolla Museum of Contemporary Art, La Jolla, California.
- "Themes in American Painting," The Grand Rapids Art Museum, Grand Rapids, Michigan (catalogue, with essay by Gray Sweeney).
- "Proposals for Sawyer Point Park," The Contemporary Arts Center, Cincinnati (catalogue, with essay by Ruth K. Meyer).
- "A View of a Decade," Museum of Contemporary Art, Chicago. (catalogue, with texts by Martin Friedman, Robert Pincus-Witten, and Robert Gay).
- "Drawings for Outdoor Sculpture: 1946–1977," John Weber Gallery, New York.
- "Works on Paper by Contemporary American Artists," Madison Art Center, Madison, Wisconsin.
 - Faveton, Pierre. "Robert Morris: Galerie Sonnabend." Connaissance des Arts. No. 304, June. 13.
 - Heinrich, Theodore Allen. "Sculpture for Hercules: Documenta 6." Artscanada. Vol. 34. October. 1–15.
 - Kuspit, Donald B. "Authoritarian Abstraction." *Aesthetics*. Vol. 36, Fall. 27–28.
 - Rubinfien, Leo. "Beating the System." Artforum. Vol. 15, January. 48–50. Russell, John. "Drawings by Gallery Artists at Castelli Gallery." The New York Times. May 13. Section 3, 22.
 - Shapiro, David. "A View of Kassel." *Artforum.* Vol. 16, September. 56–62. Siegel, Jeanne. "Notes on the State of Outdoor Sculpture at Documenta 6." *Arts Magazine.* Vol. 52, November. 130 –133.

- Tuchman, Phyllis. "Minimalism and Critical Response." *Artforum*. Vol. 15, May. 26–31.
- von Graeventiz, Antje. "Het Observatorium: Stedelijk Museum." *Pantheon.* Vol. 3, October. 366.
- 1978 *''Blind Time II Drawings,'' Florence Wilcox Art Gallery, Swarthmore College, Swarthmore, Pennsylvania.
 - *Galeria Civica d'Arte Moderna, Turin.
 - "Project Drawings: Donald Judd, Rockne Krebs, Robert Morris," Kansas City Art Institute, Kansas City, Missouri.
 - "Hermetic Aspects of Contemporary Art," Institute for Art & Urban Resources, P. S. 1, Long Island City, New York.
 - "Drawings for Outdoor Sculpture 1946—1977," Mead Art Museum, Amherst College, Amherst, Massachusetts. Traveled to: The University of California Art Museum, Santa Barbara, California; The La Jolla Museum of Contemporary Art, La Jolla, California; Hayden Gallery, Massachusetts Institute of Technology, Cambridge; Laguna Gloria Art Museum, Austin, Texas.
 - "Salute to Merce Cunningham, John Cage and Collaborators," Thomas Segal Gallery, Boston.
 - "Structures for Behaviour: New Sculpture by Robert Morris, David Rabinowitch,

Richard Serra, and George Trakas," Art Gallery of Ontario, Toronto (catalogue, with essay by Ronald Nasgaard and statements by the artists).

"Sculpture/Nature," Centre d'Arts Plastiques Contemporains de Bordeaux, France.

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"Summer Group Show," Leo Castelli Gallery, New York.

"Art About Art," Whitney Museum of American Art," New York (catalogue, with texts by Jean Lipman and Richard Marshall). Traveled to: North Carolina Museum of Art, Raleigh; the Frederick S Wight Art Gallery, University of California, Los Angeles; Portland Art Museum, Portland, Oregon.

"20th Century American Drawings: Five Years of Acquisitions," Whitney Museum of American Art, New York (catalogue, with essay by Paul Cummings).

"Architectural Analogues," Whitney Museum of American Art, New York.

"Modern American Painting & Sculpture from the Dallas Museum of Fine Arts," Fort Worth Art Museum, Fort Worth, Texas.

"About the Strange Nature of Money,"
Staditische Kunsthalle, Düsseldorf. Traveled to: Van Abbemuseum, Eindhoven,
The Netherlands; Centre Pompidou,
Paris; Palais des Beaux Arts, Brussels.

"Contemporary Sculpture: Selections from The Museum of Modern Art, New York" (catalogue, with foreword by Kynaston McShine).

Audette, Lawrence. "Robert Morris: Learning to See Again." *Ulster Arts*. Fall. 8–10.

1979 **`Six Mirror Works,'' Leo Castelli Gallery, New York (catalogue, *Robert Morris: Mirror Works* 1961–78, with introduction by the artist).

*"In the Realm of the Carceral," Sonnabend Gallery, New York.

*''Robert Morris: Mirror Works and Drawings,'' Wright State University, Dayton, Ohio.

"The Sense of the Self: From Self-Portrait to Autobiography," New Gallery of Contemporary Art, Cleveland, Ohio (catalogue, with texts by Ira Licht, Nina Sundell, and Richard King).

"Drawings," Galerie Ricke, Cologne.

"Words Words," Museum Bochum, West Germany. Traveled to the Palazzo Ducale, Genoa.

"Drawings About Drawing Today," Ackland Art Museum, University of North Carolina, Chapel Hill (catalogue, with introduction by Innish Shoemaker).

"Images of the Self," Hampshire College Gallery, Amherst, Massachusetts.

"Drawings by Castelli Artists," Castelli Graphics, New York.

"The Reductive Object: A Survey of the Minimalist Aesthetic in the 1960s," Institute of Contemporary Art, Boston.

"Great Big Drawing Show," Institute for Art & Urban Resources, P. S. 1, Long Island City, New York. "American Portraits of the Sixties and Seventies," Aspen Center for the Visual Arts, Aspen, Colorado.

"Summer Group Show," Leo Castelli Gallery, New York.

"Sound at P. S. 1," Institute for Art & Urban Resources, P. S. 1, Long Island City, New York.

"Emergence & Progression: Six Contemporary American Artists," Milwaukee Art Center, Milwaukee (catalogue, with essay by I. Michael Danoff). Traveled to: Virginia Museum of Fine Arts, Richmond; J. B. Speed Museum, Louisville, Kentucky; New Orleans Museum of Art, New Orleans.

"Supershow," Hudson River Museum, Yonkers, New York (catalogue, with essay by Susan Sollins).

"Earthworks: Land Reclamation as Sculpture," Seattle Art Museum, Seattle (catalogue, with text by Robert Morris).

Burnside, Madeleine. "Robert Morris: Castelli Gallery." *Art News.* Vol. 78, Summer. 175, 178.

Foote, Nancy. "Monument-Sculpture-Earthwork." *Artforum*. Vol. 18, October. 32–37.

Foster, Hal. "Robert Morris: Leo Castelli Gallery." *Artforum*. Vol. 17, May. 63–64.

Levin, Kim. "Robert Morris: Leo Castelli Gallery." Arts Magazine. Vol. 53, May. 5.

Ratcliff, Carter. "Robert Morris: Prisoner of Modernism." Art in America. Vol. 67, October. 96–109.

Russell, John. "Art: 2 Ways to See. Robert Morris." *The New York Times.* March 9. Section 3, 20.

1980 *Waddington Galleries II, London.

*''Robert Morris: Major Sculpture, Drawings and New Felt Pieces,'' Richard Hines Gallery, Seattle.

*"Robert Morris: First Study for View From a Corner of Orion (Night) and Second Study for View From a Corner of Orion (Day)," Leo Castelli Gallery/142 Greene Street, New York.

*"Robert Morris," The Art Institute of Chicago.

"Leo Castelli: A New Space," Leo Castelli Gallery/142 Greene Street, New York.

"Three Installations: Acconci, Morris, Oppenheim," Sonnabend Gallery, New York.

"Hidden Desires," Neuberger Museum, State University of New York, Purchase

"Sculpture on the Wall: Relief Sculpture of the Seventies," Fine Arts Center, University of Massachusetts, Amherst.

"Explorations in the 70s," Pittsburgh Plan for Art, Pittsburgh.

"Fabric Into Art," Amelia A. Wallace Gallery, State University of New York, Old Westbury, Connecticut.

"American Sculpture: Gifts of Howard & Jean Lipman," Whitney Museum of American Art, New York. "Drawings: The Pluralist Decade," United States Pavillion, 39th Venice Biennale 1980 (catalogue, with introduction by Janet Kardon and texts by John Hallmark Neff, Rosalind Krauss, Richard Lorber, Edit de Ak, John Perreault, Howard N. Fox; chronology by Nancy Foote). Traveled to: Kunstforeningen Museum, Copenhagen; Henie Onstad Museum, Onstad, Norway; Biblioteca Nationale, Madrid; Gulbenkian Museum, Lisbon, Portugal; an altered version traveled to the Institute of Contemporary Art, University of Pennsylvania, Philadelphia.

''Contemporary Sculpture, Selections from the Collection of the Museum of Modern Art,'' Museum of Modern Art, New York

"From Reinhardt to Christo," Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio.

"Hauptwerke der Minimal Art," InK, Zurich.

"Reliefs," Kunsthaus, Zurich.

"Exposition Société des Artistes Indépendents," Grand Palais, Paris.

"The Minimal Tradition," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut.

"Group Show," Sonnabend Gallery, New York.

"Drawings/Structures," Institute of Contemporary Art, Boston.

"Fabrications," Fine Arts Gallery, University of South Florida, Tampa.

"Architectural Sculpture," Los Angeles Institute of Contemporary Art.

"Sammlung Panza-Minimal Skulpturen," Kunstmuseum, Düsseldorf.

"Drawings to Benefit the Foundation for Contemporary Performance Art," Leo Castelli Gallery, New York.

"American Drawing in Black and White,"
The Brooklyn Museum, Brooklyn, New
York.

"Soundings," Roy Neuberger Museum, State University of New York, Purchase (catalogue, with texts by Suzanne Delehanty, Dore Ashton, Germano Celant, and Lucy Fischer).

Clay, Grady. "Reports: Earthworks Move Upstage." *Landscape Architecture*. Vol. 70, January. 55–57.

Eisenman, Stephen F. "The Space of the Self: Robert Morris in the Realm of the Carceral." *Arts Magazine*. Vol. 55, September. 104–109.

Fineberg, Jonathan. "Robert Morris Looking Back; An Interview." *Arts Magazine*. Vol. 55, September. 110– 115.

Glowen, Ron. "Robert Morris—Work for Landscape and Gallery." *Artweek*. Vol. 11, October 4. 1, 20.

Kuspit, Donald B. "The Artist (Neo-Dandy) Stripped Bare by his Critic (Neo-Careerist), Almost." Arts Magazine. Vol. 54, May. 134–137.

Meyer, Michael R. "Vito Acconci, Robert Morris, Dennis Oppenheim." ArtWorld, March 19. Morgan, Stuart. "Vito Acconci, Robert Morris, Dennis Oppenheim—Sonnabend Gallery." *Artforum*. Vol. 18, Summer. 82–83.

Pieszak, Devonna. "Robert Morris." The New Art Examiner. July. 17. Russell, John. "Installations by Vito Acconci, Robert Morris and Dennis Oppenheim at Sonnabend Gallery." The New York Times. March 21. Section 3, 21.

Staniszewski, Mary Anne. "Acconci, Morris, Oppenheim: Sonnabend Gallery." *Art News*. Vol. 79, September. 248

Zito, Abby. "New Concepts in Environmental Sculpture." *Art Speak*. March 27. 6.

- 1981 ***Robert Morris: Selected Works 1970— 1981,'' Contemporary Arts Museum, Houston (catalogue, with essay by Marti Mayo).
 - "Fabric Into Art," Fosdick-Nelson Gallery, S.U.N.Y. Alfred College of Drawing, New York.
 - "Paintings and Sculpture by Candidates for the Art Awards," American Academy and Institute of Arts and Letters, New York.
 - "Selections from Castelli: Drawings and Works on Paper," Neil G. Ousey Gallery, Los Angeles.
 - "Leo Castelli Selects for Gloria Luria Gallery," Gloria Luria Gallery, Bay Harbour Islands, Florida.
 - "Working Drawings," The Hunter College Gallery, New York.
 - "New Dimensions in Drawings," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut.
 - "Schemes: A Decade of Installation Drawings," Elise Meyer, Inc., New York.
 - "International Ausstellung Köln 1981," Cologne.
 - "Variants: Drawings by Contemporary Sculptors," Sewall Art Gallery, Texas.
 - Art Museum of South Texas, Corpus Christi, Texas.
 - "Small Works from the Past 15 Years,"
 The New Gallery of Contemporary Art,
 Cleveland.
 - "A Tradition Established 1940–70," Whitney Museum of American Art, Fairfield County Branch, Stamford, Connecticut.
 - "Metaphor: New Projects by Contemporary Sculptors," Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

Crossley, Mimi. "Art: Robert Morris: Selected Works 1970–80." *The Houston Post*. Sunday, December 20.

Gintz, Claude. "Du Minimalisme au Neo-Baroque." *Artistes*. March/April. No. 8.

Johnson, Patricia C. "The Total Experience of Robert Morris." *Houston Chronicle*. Sunday, December 20.

1982 *"The Drawings of Robert Morris," Sterling and Francine Clark Art Institute,
Williamstown, Massachusetts (catalogue,
with introduction by Thomas Krens).

Traveled to: Institute of Contemporary Art, Boston; Seattle Art Museum, Seattle; Laguna Gloria Art Museum, Austin, Texas; Grand Rapids Art Museum, Grand Rapids, Michigan; Rijksmuseum Kröller-Müller, Otterlo, The Netherlands; Padiglione d'Arte Contemporanea, Milan; Malmö Kunsthall, Malmö, Sweden.

"Antiform et Arte Povera, Sculptures 1966–69," Centre d'Arts Plastiques Contemprains de Bordeaux, Bordeaux, France.

The High Museum of Art, Atlanta.

- "Postminimalism," The Aldrich Museum of Contemporary Art, Ridgefield, Connecticut.
- "Castelli and His Artists: Twenty-Five Years," The Aspen Center for the Visual Arts, Aspen, Colorado. Traveled to: La Jolla Museum of Contemporary Art, La Jolla, California; Leo Castelli Gallery, New York; Portland Center for the Visual Arts, Portland, Oregon; Laguna Gloria Art Museum, Austin, Texas.
- "The Rebounding Surface," Avery Center for the Visual Arts, Bard College, Annandale-on-Hudson, New York.
- "Zeitgeist," Martin Gropius Building, Berlin.
- "Minimalism x 4," Whitney Museum of American Art, Downtown Branch, New York.
- "In Our Time," The Contemporary Arts Museum, Houston.

Flood, Richard. "Purchase." *Artforum.* Vol. 20, May. 88.

Kalil, Susie. "Robert Morris: Provocative Visual Vocabularies." *Artweek*. Vol. 13, February 13. 1.

"Robert Morris." Art News. Vol. 81, May. 149. Linker, Kate. "Metaphor: New Projects by Contemporary Sculptors." Art-

1983 *''Psychomachia: Drawings,'' Leo Castelli Gallery, New York.

forum. Vol. 20, March. 72-73.

- *''Hypnerotomachia: Reliefs and *Firestorm*: Drawings,'' Sonnabend Gallery, New York.
- *"Psychomachia Drawings," Krannert Art Museum, University of Illinois, Champaign.
- *Galerie Daniel Templon, Paris.
- *''Robert Morris: Tekeningen 1956–1983,'' Rijksmuseum, Amsterdam.
- "1984—A Preview," Ronald Feldman Fine Arts, New York.
- "Twentieth Century Sculpture: Statements of Form," Whitney Museum of American Art, Midtown Branch, New York.
- "Objects, Structures, Artifice: American Sculpture 1970–82," SVC/Fine Arts Gallery, University of South Florida, Tampa. Traveled to the Center Gallery, Bucknell University, Lewisburg, Pennsylvania.
- "Twentieth Century Sculpture: Process and Presence," Whitney Museum of American Art, New York.
- "Beyond the Monument," Hayden Corridor Gallery, Massachusetts Institute of Technology, Cambridge.

- "Ironcast," Pratt Institute Gallery, Brooklyn, New York.
- "Victims and Violations," Contemporary Arts Center, New Orleans.
- "Changes," Aldrich Museum of Contemporary Art, Ridgefield, Connecticut.
- "New Art," Tate Gallery, London.
- "The End of the World: Contemporary Views of the Apocalypse," The New Museum, New York.
 - Adcock, Craig. "The Big Bad: A Critical Comparison of Mount Rushmore and Modern Earthworks." Arts Magazine. Vol. 57, April. 104–107.
 - Cohen, Ronny. "Robert Morris." Art News. Vol. 82, March. 159.
 - Lichtenstein, Therese. "Robert Morris." *Arts Magazine*. Vol. 57, March. 40–41.
 - _____. "A Tomb Outside the City." The Village Voice, February 1. 67.
 - _____. "Robert Morris." The New York Times, January 28.
 - McGreevy, Linda F. ''Robert Morris' Metaphorical Nightmare: The Jornada del Muerto.'' Arts Magazine. Vol. 58, September. 107–109.
 - Marmer, Nancy. "Death in Black and White." *Art in America*. Vol. 71, March. 129–133.
 - Patton, Phil. "Robert Morris and the Fire Next Time." *Art News.* Vol. 82, December. 84–91.
- 1984 *''Robert Morris: Recent Felt Pieces,'' Galerie Nordenhake, Malmö, Sweden.
 - *''Robert Morris Installation,'' Malmö Kunsthall, Malmö, Sweden.
 - *"Robert Morris: Drawings," (Firestorm and Psychomachia), Portland Center for Visual Arts, Portland, Oregon.
 - "Large Drawings," Zilka Gallery, Wesleyan University Gallery, Middletown, Connecticut.
 - "The Shadow of the Bomb," University Gallery, University of Massachusetts, Amherst. Traveled to Mount Holyoke College Art Museum, South Hadley, Massachusetts.
 - "Ten Years of Collecting at the Museum of Contemporary Art," Museum of Contemporary Art, Chicago.
 - "The Skowhegan Celebration Exhibition," Hirschl & Adler Galleries, New York.
 - "ROSC '84," The Guiness Hop Store, Dublin, Ireland.
 - "Endgame: Strategies of Postmodernist Performance," Hunter College Art Gallery, New York.

- "Via New York," Musee d'Art Contemporain, Montreal.
- "American Drawings," Galerie Biedermann, Munich.
- "The Charles and Laura Dwan Collection,"
 Weatherspoon Art Gallery, University of
 North Carolina, Greensboro.
- "Dreams and Nightmares: Utopian Visions in Modern Art," Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

- "Projects: World Fairs, Waterfronts, Parks and Plazas," Rhona Hoffman Gallery, Chicago.
- "Citywide Contemporary Sculpture Exhibition," The Toledo Museum of Art, Toledo, Ohio.
- "Drawings by Sculptors: 2 Decades of Non-Objective Art in the Seagrams Collection," The Montreal Museum of Fine Art, Montreal.
- "Content: A Contemporary Focus, 1974—1984," Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- "1964–1984," Donald Young Gallery, Chicago.
- "Castelli at Art Center," Art Center College of Design, Pasadena, California.
- "The Sculptor as Draftsman," The Visual Arts Gallery, Florida International University, Miami.
- "New Drawings by Castelli Artists," Castelli Graphics, New York.
- "Rediscovered Romanticism," New Math Gallery, New York.
- "American Sculpture," Margo Leavin Gallery, Los Angeles.
- "A Different Climate: Aspects of Beauty in Contemporary Art," Stadtische Kunsthalle, Düsseldorf (catalogue).
- "Content: A Contemporary Focus, 1974—1984," Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
- "Group Exhibition," Sonnabend Gallery, New York.
- "Blam! The Explosion of Pop, Minimalism and Performance, 1958–1964," Whitney Museum of American Art, New York (catalogue, with texts by Barbara Haskell and John G. Hanhardt).
- "New Dimensions," Akron Art Museum, Akron, Ohio.
 - Gablik, Suzi. "Art Alarms: Visions of the End," *Art in America*. Vol. 72, April. 11–15.
 - Halley, Peter. "The Crisis in Geometry." *Arts Magazine*. Vol. 58, June. 112–13.
 - Howell, John. "Endgame." Artforum. Vol. 23, November. 101.
 - Russell, John. "Robert Morris: Castelli and Sonnabend Galleries." *The New York Times.* January 28. Section 3, 23.
 - Yard, S. "Shadow of the Bomb." Arts Magazine. Vol. 58, April. 76–9.
- 1985 *Sonnabend Gallery, New York.

of

- *''Robert Morris: Works from 1967–1984,''
 Leo Castelli Gallery/142 Greene Street,
 New York.
- "Art Minimal I, CAPC Musee d'Art Contemporaine," Bordeaux, France.
- "Minimal Art: A Survey of Early and Recent Work," John Weber Gallery, New York.
- "Citywide Contemporary Sculpture Exhibition," Toledo Museum of Art, Toledo, Ohio.

- "The Maximal Implications of the Minimal Line," Edith C. Blum Art Institute, Bard College, Annandale-on-the-Hudson, New York.
- "Selections From the William J. Hokin Collection," Museum of Contemporary Art, Chicago.
- "States of War: New European & American Paintings," Seattle Art Museum, Seattle.
- "Large Scale Drawings by Sculptors," the Renaissance Society at the University of Chicago.
- "New Dimensions," Akron Art Museum, Akron, Ohio.
- "Group Exhibition," Dracos Art Center,
- "A New Beginning 1968–1978," The Hudson River Museum, Westchester, New York.
- "Picture Frame," Gabrielle Bryers, New York
- "New Work on Paper 3," Museum of Modern Art, New York.
- "Affiliations: Recent Sculpture and Its Antecedents," Whitney Museum of American Art, Fairfield, Connecticut.
- "Charcoal Drawings 1980–1985," Janie C. Lee Gallery, Houston.
- "Made in India," Museum of Modern Art, New York.
- "Drawing," Knight Gallery, Charlotte, North Carolina.
 - Capasso, Nicholas J. *Arts Magazine*. Vol. 59, January. 74–5.
 - Drake, P. Flash Art. No. 122, April/May, 38.
 - Fleming, Lee. "Issues are the Issue." Art News. Vol. 84, January. 87.
 - Glueck, Grace. "Robert Morris." *The New York Times*. January 18. Section 3, 22–25.
 - Larson, Kay. "Robert Morris Goes Baroque." New York Magazine. January 28.
 - Levin, Kim. "Apocalyptic Paint." The Village Voice, January 29.
 - McGreevy, Linda F. "Chiliastic Reflections on the Old Adage: Three's the Charm." *Arts Magazine*. Vol. 59, January. 101–102.
 - Princenthal, Nancy. "New York Exhibits." *Art News*. Vol. 84, Summer. 115–16.
 - Ratcliff, Carter. "Robert Morris: A Saint Jerome for Our Times." *Artforum.* Vol. 23, April. 60–63.
- **1986** *"Felts 1973–1976," Galerie Daniel Templon, Paris.
 - *"Robert Morris: Works of the Eighties,"
 Museum of Contemporary Art, Chicago
 (catalogue, with texts by Edward F. Fry,
 Donald P. Kuspit, I. Michael Danoff,
 Mary Jane Jacob, and Paul Schimmel).
 Traveled to the Newport Harbor Art Museum, Newport Beach, California.
 - "Directions 1986," Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.

- "An American Renaissance: Painting and Sculpture Since 1940," Museum of Art, Fort Lauderdale, Florida.
- "Memento Mori," Moore College of Art, Philadelphia.
- "Definitive Statements: American Art 1964–66," Bell Gallery, Brown University, Providence, Rhode Island.
- "Summer Group Show," Leo Castelli Gallery, New York.
- "Estructuras Repititvas," Fundación Juan March, Madrid.
- "Surrealismo!" Barbara Braathan Gallery, New York.
- "75th American Exhibition," The Art Institute of Chicago.
- Blum Helman Gallery, New York
 - Curtis, Cathy. "Searching for the Image of Evil." Artweek. Vol. 17, May.
 - Lurie, D. "American Eccentric Abstraction, 1965–72." Arts Magazine. Vol. 60, March. 131.
 - Magden, N. "Morris Meets Postmodernism." *New Arts Examiner*. Vol. 13, June. 32–4.
 - Morgan, Robert C. "Robert Morris: Confronting the Facility of Denial." Flash Art, No. 140, May/June. 122. Shapiro, M. E. "Twentieth-Century American Sculpture." St. Louis Art Museum Bulletin. Vol. 18, Winter. 27.
- 1987 "Documenta 8," Kassel, West Germany (catalogue, with texts by Manfred Schneckenburger, et al).
 - "The Great Drawing Show 1957–1987,"
 Michael Kohn Gallery, Santa Monica,
 California.
 - "Wrinkled," Burnett Miller Gallery, Los Angeles.
 - "Kosuth, Morris, Oldenburg, Serra, Stella, Therrien," Leo Castelli Gallery, New York.
 - "Sculpture of the Sixties," Margo Leavin Gallery, Los Angeles.
 - "Pop. Minimalism, and Earth Art: The MCA's Permanent Collection with Selected Loans," The Museum of Contemporary Art, Chicago.
 - "Dessins," Galerie Catherine Issert, Paris.
 - "International Art Show for the End of World Hunger," International Visitor's Center, Washington, D.C. Traveled to: Minnesota Museum of Art, St. Paul, Minnesota; Sonja Henie Museum, Oslo; Kolnischer Kunstverein, Cologne; La Grand Halle, la Villatte, Paris.
 - "Leo Castelli & his Artists: 30 Years of Promoting Contemporary Art," Centro Cultural Arte Contemporaneo, Mexico City.
 - "Collection Agnes and Frits Becht," Centre Regional d'Art Contemporain Midi-Pyrenees, France.
 - "Works on Paper," Galerie Bernd Kluser, Munich.
 - "Hommage to Leo Castelli: Dedicated to the Memory of Toiny Castelli," Galerie Daniel Templon, Paris.

- "Undercurrents: Rituals & Translations," Grossman Gallery, School of the Museum of Fine Arts, Boston.
- "Sculpture," Galerie Lelong, New York.

 Marmer, Nancy. "Documenta 8: the
 Social Dimension?" Art in America.
 Vol. 75, September. 132.

 Wagner, T. "Auf der Suche nach Ver-

bindlichkeiten: zur Documenta 8." *Kunstwerk*. Vol. 40, September. 47–8.

- 1988 *''Robert Morris: Selected Work 1961– 1988,'' Margo Leavin Gallery, Los Angeles.
 - *Sonnabend Gallery and Leo Castelli Gallery/142 Greene Street, New York.
 - *''Robert Morris: Oeuvres Recentes,'' Galerie Daniel Templon, Paris.
 - *``Robert Morris: The I-Beam Piece,'' Galerie Daniel Templon, Paris.
 - "Exhibitions for the Benefit of the Foundation for Contemporary Performance Arts," Leo Castelli Gallery and Brooke Alexander, New York.
 - "Sculpture Since the Sixties," Whitney
 Museum of American Art at the Equitable Center, New York.
 - "Identity" 6-Representations of the Self," Whitney Museum of American Art, Downtown Branch at Federal Reserve Plaza, New York.
 - "Sculptor's Drawings," John C. Stoller & Co., Minneapolis.
 - "New Visions of the Apocalypse," Museum of Art, Rhode Island School of Design, Providence.
 - French, Christopher C. "Streiflicht New York." Artis Das Aktuelle Kunstmagazin. October. 26–28.
 - Heartney, Eleanor. "Robert Morris: Sonnabend/Castelli." *Art News*. Vol. 87, April. 136.
 - Robins, Corinne. "Robert Morris: Death and Picture Frames." *Arts Magazine*. Vol. 62, May. 74–5.
- 1989 *"Robert Morris: The Felt Works," Grey
 Art Gallery and Study Center, New York
 University, New York (catalogue, with
 foreword by Thomas W. Sokolowski and
 texts by Pepe Carmel and Maurice
 Berger).
 - "Jannis Kounellis, Robert Morris, Robert Rauschenberg," Sonnabend Gallery, New York.
 - "Minimal Art: Works from the 1960s," Blum Helman Gallery, New York."
 - "The 'Junk' Aesthetic: Assemblage of the 1950s and Early 1960s," Whitney Museum of American Art at Equitable Center, New York.
 - "Pb—Works on Lead," Nohra Haime Gallery, New York.
 - Beardsley, John. "Earthenworks Renaissance." *Landscape Architecture*. Vol. 79, June. 47–8.
 - Faust, Gretchen. *Arts Magazine*. Vol. 64, October. 104.
 - Kandel, Susan. *Arts Magazine*. Vol. 63, April. 109–10.
 - Kuspit, Donald B. *Artforum*. Vol. 28, September. 139–40.

- Siegel, Joanne. "Suits, Suitcases and Other Look -Alikes." *Arts Magazine*. Vol. 63, April. 70–5.
- 1990 *Leo Castelli Gallery, New York.
 - *"Inability to Endure or Deny the World: Representation and Text in the Work of Robert Morris," The Corcoran Gallery of Art, Washington, D.C. (catalogue, with texts by Terrie Sultan and Barbara Rose; Christopher C. French, ed.).

Chave, A. C. "Minimalism and the Rhetoric of Power." *Arts Magazine*. Vol. 64, January. 44–63.

Published Interviews

With David Sylvester. *Robert Morris* "A Duologue" [exh. cat., The Tate Gallery,] London, 1971.

With Lil Picard. *Kunstwerk*. Vol. 25, March 1972. 3–13.

With Achille Bonito Oliva. *Domus*. Vol. 516, November 1972, 43–44.

With Janet Kardon. *Labyrinths*. [exh. cat., Philadelphia College of Art] Philadelphia, 1975.

With E. de Wilde. "Het Observatorium van Robert Morris in Oostelijk" [exh. cat., Stedelijk Museum] Amsterdam, 1977.

With Jonathan Feinberg. *Arts Magazine*. Vol. 55, September 1980. 110–115.

Articles by the Artist

- "Dance." The Village Voice, Part I: February 3, 1966. 8, 24–25. Part II: February 10. 15.
- "Notes on Sculpture." Artforum. Vol. 4, February 1966. 42–44. Reprinted in Minimal Art, A Critical Anthology, ed. Gregory Battcock, New York, 1968.
- "Notes on Sculpture, Part 2." Artforum. Vol. 5, October 1966. 20–23. Reprinted in Minimal Art.
- "Notes on Sculpture, Part 3: Notes and Nonsequiturs." *Artforum.* Vol. 5, Summer 1967. 24–29.
- "A Method for Sorting Cows." Art and Literature. Vol. II, Winter 1967. 180.
- "Portfolio: 4 Sculptors." *Perspecta.* 1967. 44–53. "Anti Form." *Artforum.* Vol. 6, April 1968. 33–35.
- "Notes on Sculpture, Part 4: Beyond Objects." Artforum. Vol. 7, April 1969. 50–54.
- "Some Notes on the Phenomenology of Making: the Search for the Motivated." *Artforum.* Vol. 8, April 1970, 62–66.
- "The Art of Existence. Three Extra-Visual Artists: Work in Process." *Artforum*. Vol. 9, January 1971. 28–33.
- "Some Splashes in the Ebb Tide." Artforum. Vol. II, February 1973. 42–49.
- "Aligned with Nazca." Artforum. Vol. 14, October 1975, 26–39.
- "The Present Tense of Space." Art in America. Vol. 66, January/February 1978. 70–81.
- "Earthworks: Land Reclamation as Sculpture" [exh. cat., Seattle Art Museum]. Seattle, 1979.
- "American Quartet." Art in America. Vol. 69, December 1981. 92–104.
- "Three Folds in the Fabric and Four Autobiographical Asides as Allegories (Or Interruptions)." *Art in America*. Vol. 77, November 1989. 142–151

INABILITY TO ENDURE OR DENY THE WORLD

Representation and Text in the Work of Robert Morris

Entries have been arranged chronologically; measurements of artworks are provided throughout in inches, followed by centimeters in parentheses. Height precedes width, which precedes depth. An asterisk indicates that measurements include frames.

Exhibition checklist

- 1. *Untitled,* 1956–57 Oil on canvas $69 \times 109 (175.3 \times 276.9 \text{ cm})$ Collection of the artist
- 2. **Untitled,** 1956–57 Oil on canvas $101\times69~(256.5\times175.3~cm)$ Collection of the artist
- 3. *Untitled*, 1956–57
 Oil on canvas
 83 × 69 (210.8 × 175.3 cm)
 Collection of the artist
- 4. *Untitled*, 1956–57
 Oil on canvas
 89 × 69 (226.1 × 175.3 cm)
 Collection of the artist
- 5. *Untitled #53*, 1956–59
 Black lacquer on paper
 43¾ × 71⅓ (111.1 × 181.9 cm)*
 Collection of the artist
- 6. Untitled #5, 1956–59
 Black lacquer on paper
 69¾ × 43¼ (177.2 × 109.9 cm)*
 Collection of the artist
- 7. *Untitled #31,* 1956–59
 Black and white lacquer on paper $43\frac{3}{4} \times 78 \text{ (}111.1 \times 198.1 \text{ cm)*}$ Collection of the artist
- 8. Untitled #7, 1956–59
 Black oil on buff paper $46\frac{3}{4} \times 63\frac{1}{2} (118.8 \times 161.3 \text{ cm})^*$ Collection of the artist
- 9. **No (Niche)**, February 23, 1961 Graphite on paper 12 × 8 (30.5 × 20.3 cm) Collection of the artist
- 10. *I-Box*, 1962 Plywood cabinet, sculptmetal, and photograph $19\times12^3\!\!/4\times1^3\!\!/8$ (48.3 \times 32.4 \times 3.5 cm) Collection of Leo Castelli, New York
- 11. Crisis ("Crisis," New York Post), October 22, 1962 Latex on newsprint 15 × 21½ (38.1 × 54.6 cm) Collection of the artist
- 12. Crisis ("Moscow's Reply," New York Post), October 23, 1962 Latex on newsprint 15 × 21½ (38.1 × 54.6 cm) Collection of the artist
- 13. Crisis (Untitled, New York Daily News), October 23, 1962 Latex on newsprint 15 × 21½ (38.1 × 54.6 cm) Collection of the artist

- 14. Crisis (Untitled, New York Daily News), October 23, 1962 Latex on newsprint 15 × 21½ (38.1 × 54.6 cm) Collection of the artist
- 15. Crisis ("We Stall Red Ships," New York Post), October 24, 1962 Latex on newsprint 15 × 21½ (38.1 × 54.9 cm) Collection of the artist
- 16. Crisis (Untitled, New York Daily News), October 24, 1962 Latex on newsprint $15 \times 21\%_{16} \ (38.1 \times 54.8 \ cm)$ Collection of the artist
- 17. Crisis (Untitled, New York Daily News), October 24, 1962 Latex on newsprint 15 × 21½ (38.1 × 54.6 cm) Collection of the artist
- 18. Crisis ("UN Talks Set But . . . ," New York Post), October 26, 1962 Latex on newsprint 15 × 21½ (38.1 × 54.6 cm) Collection of the artist
- 19. Quotations from Memory, 1963 Ink on paper 24 × 18 (61 × 45.7 cm) Collection of the artist
- 20. The Short Splice, 1963 Ink on paper $23\frac{1}{2} \times 20\frac{3}{4}$ (59.7 \times 52.7 cm) Collection of the artist
- 21. Memory Drawing (Drawing Established and Memorized), September 3, 1963
 Ink on grey paper
 21½ × 13½ (54 × 34.6 cm)*
 Collection of the artist
- 22. Memory Drawing (First Memory Drawing), September 4, 1963 Ink on grey paper 21½ × 13½ (54 × 34.6 cm)* Collection of the artist
- 23. **Memory Drawing** (Second Memory Drawing), September 8, 1963 Ink on grey paper 21½ × 13½ (54 × 34.6 cm)* Collection of the artist
- 24. **Memory Drawing** (Third Memory Drawing), September 16, 1963 Ink on grey paper 21½ × 135/s (54 × 34.6 cm)* Collection of the artist

- 25. **Memory Drawing** (Fourth Memory Drawing),
 October 2, 1963
 Ink on grey paper
 21½ × 135/8 (54 × 34.6 cm)*
 Collection of the artist
- 26. *Tree Painting,* 1969
 Graphite on paper
 18 × 24 (54.7 × 61 cm)
 Collection of the artist
- 27. **Night Milling**, 1969
 Graphite on paper
 18 × 24 (54.7 × 61 cm)
 Collection of the artist
- 28. Small Ash Tree, 1972 Graphite on paper $21^{15}/_{16} \times 29^{3}/_{4}$ (55.7 \times 75.6 cm) Collection of the artist
- 29. Untitled (Firestorm Series), 1982
 Ink, charcoal, graphite, and black pigment on paper
 76 × 192 (193 × 487.7 cm)
 Collection of The Museum of Modern Art, New York
 Gift of Mr. and Mrs. S. I. Newhouse, Jr.
- 30. **Fathers and Sons**, 1955/83

 Painted cast hydrocal and ink on paper 33½ × 51½ (84.5 × 130.5 cm)

 Collection of the artist
- 31. *Untitled*, 1955/83

 Painted cast hydrocal and ink on paper 52 × 61 (132.1 × 149.5 cm)

 Collection of the artist
- 32. *Untitled* (Holocaust), 1987
 Silkscreen and encaustic on aluminum with fiberglas and felt
 69 × 57¼ (175.3 × 145.4 cm)
 Collection of the Eli Broad Family Foundation, Santa Monica. California
- 33. Untitled (Holocaust), 1987
 Silkscreen and encaustic on aluminum with fiberglas and felt
 55½ × 67½ (141 × 171.5 cm)
 Collection of the artist
- 34. *Continuities (#1),* 1988

 Etching and aquatint printed in sepia
 20 × 15 (50.8 × 38.1 cm)

 Courtesy of The Vinalhaven Press, New York
- 35. **Continuities** (#2), 1988

 Etching and aquatint printed in sepia
 20 × 15 (50.8 × 38.1 cm)

 Courtesy of The Vinalhaven Press, New York
- 36. **Continuities** (#3), 1988

 Etching and aquatint printed in sepia
 20 × 15 (50.8 × 38.1 cm)

 Courtesy of The Vinalhaven Press, New York
- 37. Continuities (#4), 1988
 Etching and aquatint printed in sepia
 20 × 15 (50.8 × 38.1 cm)
 Courtesy of The Vinalhaven Press, New York
- 38. **Continuities** (#5), 1988

 Etching and aquatint printed in sepia
 20 × 15 (50.8 × 38.1 cm)

 Courtesy of The Vinalhaven Press, New York
- 39. Enthusiastic for the Ratio, 1989
 Encaustic on two aluminum panels
 47% × 76¾ (121.6 × 194.9 cm)
 Courtesy of Sonnabend Gallery, New York

- 40. Prohibition's End or the Death of Dutch Schultz, 1989
 Encaustic on aluminum panel 94% × 71¹³/₁₆ (241 × 182.4 cm)
 Courtesy of Leo Castelli Gallery, New York
- 41. Private Silence/Public Violence, 1989 Encaustic on aluminum panel 94¹³/₁₆ × 71³/₄ (240.8 × 182.3 cm) Courtesy of Sonnabend Gallery, New York
- 42. Trances/Mechanical Activity/Petty Pleasures/
 Formation of the Herd, 1989
 Encaustic on aluminum panel
 94% × 71% (241 × 182.6 cm)
 Courtesy of Sonnabend Gallery, New York
- 43. *Correctness/Rotten Resistance/Slave Morality,* 1989 Encaustic on aluminum panel 94¹⁵/₁₆ × 72¹/₁₆ (241.1 × 183 cm) Courtesy of Sonnabend Gallery, New York
- 44. In a Sinking World/Who Speaks for Atlantis, 1989 Encaustic on aluminum panel 95 × 71% (241.3 × 182.6 cm) Courtesy of Sonnabend Gallery, New York
- 45. **Newest Latest/Hope Despair**, 1989 Encaustic on aluminum panel 72 × 951/s (182.9 × 241.6 cm) Courtesy of Sonnabend Gallery, New York
- 46. Rotten With Criticism, 1989 Encaustic on two aluminum panels 71¼ × 100 (181.6 × 254 cm) Courtesy of Sonnabend Gallery, New York
- 47. Horde/Hoard/Whored, 1989
 Encaustic on two aluminum panels
 47% × 76¾ (121.6 × 194.9 cm)
 Courtesy of Sonnabend Gallery, New York
- 48. Inability to Endure or Deny the World, 1989
 Encaustic on aluminum panel
 95³/₁₆ × 59¹⁵/₁₆ (241.8 × 152.3 cm)
 Courtesy of Leo Castelli Gallery, New York
- 49. *Conundrums* (Enthusiastic for the Ratio), 1989 Etching and aquatint printed in sepia 20 × 15 (50.8 × 38.1 cm) Courtesy of The Vinalhaven Press, New York
- 50. *Conundrums* (Horde/Hoard/Whored), 1989
 Etching and aquatint printed in sepia
 20 × 15 (50.8 × 38.1 cm)
 Courtesy of The Vinalhaven Press, New York
- 51. *Conundrums* (*Black/Bodies/Radiation*), 1989
 Etching and aquatint printed in sepia
 20 × 15 (50.8 × 38.1 cm)
 Courtesy of The Vinalhaven Press, New York
- 52. **Conundrums** (Rotten/with/Criticism), 1989 Etching and aquatint printed in sepia 20 × 15 (50.8 × 38.1 cm) Courtesy of The Vinalhaven Press, New York
- 53. Conundrums (Despair/of Yourself/Despair/of Your/ Country), 1989 Etching and aquatint printed in sepia 20 × 15 (50.8 × 38.1 cm) Courtesy of The Vinalhaven Press, New York
- 54. *Improvident/Decisive/Determined/Lazy...,* 1990 Encaustic on aluminum panel 143¹/₄ × 94³/₄ (863.9 × 240.7 cm) Courtesy of Leo Castelli Gallery, New York
- 55. *Time and Loss and Grief and the Body,* 1990 Encaustic on aluminum panel $47\% \times 143 \ (121.6 \times 363.2 \ cm)$ Courtesy of Leo Castelli Gallery, New York

- 56. **Memory Is Hunger**, 1990 Encaustic on aluminum panel 143¼ × 945% (363.9 × 240.4 cm) Courtesy of Leo Castelli Gallery, New York
- 57. Faculty of Oblivion/Politics of Virtue, 1990 Encaustic on aluminum panel 94³/₄ × 71³/₄ (240.7 × 182.3 cm) Courtesy of Leo Castelli Gallery, New York
- 58. Decisive and Determined/
 Ruthless and Disciplined, 1990
 Encaustic on aluminum panel
 70½ × 475% (179.1 × 121 cm)
 Courtesy of Leo Castelli Gallery, New York
- 59. Monument Dead Monument/Rush Life Rush, 1990 Encaustic on aluminum panel 143½ × 94½ (364.5 × 241 cm) Courtesy of Leo Castelli Gallery, New York
- 60. Investigations ("We expect this and are surprised at that. But the chain of reasons has an end."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- 61. Investigations (''And how will he know again in the future what remembering feels like?''), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- 62. Investigations ('Have I reasons? The answer is: my reasons will soon give out...'), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- 63. Investigations ("It is almost as if seeing the sign in this context were an echo of a thought..."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm)
 Courtesy of Leo Castelli Gallery, New York
- 64. Investigations ("We talk, we utter words, and only later get a picture of their life."), 1990
 Graphite on vellum
 18 × 18 (45.7 × 45.7 cm)
 Courtesy of Leo Castelli Gallery, New York
- 65. Investigations ("And how am I to apply what the one thing shows me . . ."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- 66. Investigations ("Could I also represent hope in this way? Hardly. And what about belief?"), 1990
 Graphite on vellum
 18 × 18 (45.7 × 45.7 cm)
 Courtesy of Leo Castelli Gallery, New York
- 67. Investigations ("For how can I go so far as to try to use language to get between pain . . ."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- 68. Investigations ("No course of action could be determined by a rule, . . ."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- 69. Investigations ('Nothing could induce me to put my hand into a flame ''), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- Investigations ("But the exclamation is so in a different sense from the report . . ."), 1990
 Graphite on vellum
 18 × 18 (45.7 × 45.7 cm)
 Courtesy of Leo Castelli Gallery, New York

- Investigations ("We predicate of the thing what lies in the method of representing it."), 1990
 Graphite on vellum
 18 × 18 (45.7 × 45.7 cm)
 Courtesy of Leo Castelli Gallery, New York
- 72. Investigations ("Compare this with the idea that memory images are distinguished . . ."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- 73. Investigations ("Something that we know when no one asks us but no longer know..."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- 74. Investigations ("Expectation is unsatisfied, because it is the expectation of something...."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- 75. Investigations ("But what? That is not said. It is as if it only needed to be hinted at . . ."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- 76. Investigations ("Surely the owner of the visual room would have to be the same kind . . ."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- 77. Investigations ("Does he know that it is memory because it is caused by something past . . . "), 1990
 Graphite on vellum
 18 × 18 (45.7 × 45.7 cm)
 Courtesy of Leo Castelli Gallery, New York
- 78. Investigations ("There is in general no such agreement over the question whether..."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- 79. Investigations ("What one acquires here is not technique; one learns correct judgements...."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- Investigations ("A child has much to learn before it can pretend. . . ."), 1990
 Graphite on vellum
 18 × 18 (45.7 × 45.7 cm)
 Courtesy of Leo Castelli Gallery, New York
- Investigations ('The picture is there, I do not dispute its correctness...'), 1990
 Graphite on vellum
 18 × 18 (45.7 × 45.7 cm)
 Courtesy of Leo Castelli Gallery, New York (figure 9, page #)
- 82. Investigations ("What has to be accepted, the given is—so one could say—forms of life."), 1990 Graphite on vellum 18 × 18 (45.7 × 45.7 cm) Courtesy of Leo Castelli Gallery, New York
- Investigations ("Doesn't a presupposition imply a doubt?..."), 1990
 Graphite on vellum
 18 × 18 (45.7 × 45.7 cm)
 Courtesy of Leo Castelli Gallery, New York
- 84. Investigations ("The common behavior of mankind is the system of reference . . . "), 1990
 Graphite on vellum
 18 × 18 (45.7 × 45.7 cm)
 Courtesy of Leo Castelli Gallery, New York

Photography Credits

The following institutions and individuals furnished transparencies and photographs:

Leo Castelli Gallery, New York *Untitled #5*, 1956-57

Small Ash Tree, October 1972 Investigation Series, 1990 (photographs by Paul Kennedy)

Columns, 1961-73

I-Box, 1962 (open & closed)
Crisis (UN Talks Set But..., "New York Post),

October 26, 1962 **Tree Painting**, 1969

Fathers and Sons, 1955/83

Untitled (Holocaust), 1987

He Was Wrong, 1990

frontispiece and color plates 1-15

Solomon R. Guggenheim Museum, New York

**Blind Time XI*, 1973

**Untitled (Circular Labyrinth), 1973

**Untitled (Firedorm Series), 1982

Pine Portal, 1961

Monologue (Manuscript Drawing for Voice: "They"), 1973

The Vinalhaven Press, New York *Continuities* (#1), 1988

Conundrums (Black/Bodies/Radiation), 1989

Peter Moore

Performance still: Site, 1965

Figures 1 and 9 courtesy of Robert Morris

